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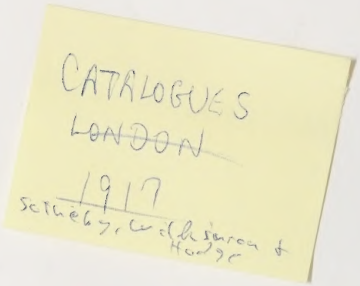
CATALOGUES
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CATALOGUE

OF

Modern Drawings, Etchings and Engravings,

INCLUDING THE

REMAINDER OF THE DRAWINGS & CARTOONS FOR "PUNCH," BY THE LATE SIR JOHN TENNIEL

(SOLD BY ORDER OF HIS EXECUTORS);

ORIGINAL DRAWINGS FOR CARTOONS IN "VANITY FAIR";

MODERN ETCHINGS, &c.

BY SIR FRANK SHORT, R.A., SIR F. SEYMOUR HADEN, P.R.E., ALBANY E. HOWARTH, A. ZORN, J. MCBEY AND OTHERS, INCLUDING

The Property of LIEUTENANT HOLLINS;

PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM," AND ENGRAVINGS AFTER HIS PICTURES,

INCLUDING SOME PROOFS TOUCHED BY THE ARTIST,

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CATALOGUE

OF

Modern Drawings, Engravings and Etchings.

(FRAMED AND IN THE PORTFOLIO).

FIRST DAY'S SALE.

The Property of the late Sir John Tenniel.

(SOLD BY ORDER OF THE EXECUTORS).

Being the remaining portion of his Drawings and Cartoons for "Punch." All signed.

FRAMED.

LOT

1 IO TRIUMPHE—MARCH PAST OF THE OLD YEAR
Punch's Almanack for 1883.

2 AGAINST THE GRAIN
JOHN BULL (*loq.*): "Ah! That Greek's a plucky little chap! Precious sorry that me and my forin' mates has to stop him!"—*Punch, Feb.* 27, 1897.

3 THE ELEPHANTINE MAJORITY
ARTH-R B-LF-R (*Ringmaster of the Westminster Circus*): "Hope he's not going to turn nasty. He'll spoil the whole show."—*Punch, Feb.* 13, 1897.

4 SECOND THOUGHTS
SECRETARY OF STATE FOR INDIA (*blandly*): "All right Mr. Bull, on re-consideration, I find we are *now* officially prepared to receive your generous contributions towards he relief of the Indian Famine."—*Punch, Jan.* 16, 1897.

5 A National Question

Britannia: "When are you going to make it up, and let me have my ships?"—*Punch, Oct.* 9, 1897.

6 A Stiff Course

A. J. B-lf-r (*inspecting the jumps*): "This is a nasty one."

Lord S-l-sb-ry: "Yes — but t'other's nastier."—*Punch, Jan.* 23, 1897.

7 Something Large and Round.—*Punch, Aug.* 2, 1899.

8 France to Paris

"Keep quiet, you madmen! If you go on making such an exhibition of yourselves you'll ruin mine."—*Punch, Aug.* 30, 1899.

9 Diogenes-Morley

(*in search of a genuine Liberal*): "Can't see one anywhere."—*Punch, Jan.* 25, 1899.

10 After the First Grip

Arth-r B-lf-r (*to himself*): "I always said I wanted a strong 'un, and, by Jove, I rather think I've found him."—*Punch, Feb.* 15, 1899.

11 Wake him up!

Farmer Bull: "If that dog of yours can't keep the sheep from straying, I must get you another."— *Punch, May* 17, 1899.

12 In Her Tantrums.—*Punch, June* 23, 1894.

13 Pinned.—*Punch, July* 16, 1898.

14 The Boer Hound

Joe Ch-mb-rl-n (*to clever old dog Kr-g-r*): "Slip your muzzle, would you? Well, anyhow, you can't slip your collar."—*Punch, June* 4, 1898.

15 Plain English

John Bull: "'Scuse me, M'soo, what are you doing on my ground?"

French Explorer: "Mon cher, je n'y suis pas" (*aside*) mais j'y reste!!"

John Bull: "You mayn't be there. But out you go!"—*Punch, March* 5, 1898.

16 Rubbing it in

Japan: "Delighted to see you, Gentlemen; but, permit me to remark that if some of you hadn't interfered when I had him down, it would have saved all this trouble!"—*Punch, July* 4, 1900

In the Portfolio.

17 Father Christmas "Up-to-Date!"—*Punch, Dec.* 25, 1896.

18 The New Postillion

Madame La France (*nervously*): "Postillion Loubet, Are you quite sure you know the way?"—*Punch, March* 1, 1899.

His Strongest Witness

Truth (*to Captain Dreyfus*): "Courage, mon Capitaine."—*Punch, Aug.* 16, 1899. 2

19 A Gloomy Prospect

First Labour Leader: "I say, things are looking precious bad."

Second Labour Leader: "Bad, why, we shan't get our pay next."—*Punch, Nov.* 6, 1897.

20 Another "Sick Man"

The Sultan (*cheerily*): "Going to pieces old man? Nonsense! All you want is a dose of 'Concert of Europe!' Why—*look at me.*"—*Punch, Jan.* 8, 1898.

21 Armenia's Appeal

Armenia (*bitterly*): "Guardships! But—will none of you draw the sword to save *me?*" (*Armenia is at her last gasp. Telegram in "Westminster Gazette"*).—*Punch, Dec.* 21, 1895.

22 The Sooner the Better

First Porter (*A. J. B.*): "Come, mate, put your back into it—we've got to shunt this before we can go off duty!"—*Punch, Aug.* 17, 1895.

Perquisites

L-nsd-wne (*Lord S-l-sb-ry's "Man"*): "Governor says he's no further use for 'em. Flatter myself they're a very good fit."—*Punch, Nov.* 7, 1900. 2

23 "Our Giant Causeway." Opening of the new Tower Bridge, Saturday, June 30, by H.R.H. The Prince of Wales

Father Thames: "Well, I'm blowed! This quite gets over me."—*Punch, June* 30, 1894.

24 Frontispiece to Vol. CVIII of Punch, 1895.

25 A Simple Definition

Master Johnny Bull: "Monroe Doctrine! What is the Monroe Doctrine?"

Master Jonathan: "Wa-al, guess it's that everything everywhere be-longs to us."—*Punch, Nov.* 2, 1895.

26 THE PITY OF IT

OTHELLO (*S. Africa*): "Cassio, I love thee; but never more be officer of mine."—*Punch, May* 16, 1896.

PUNCH AT PRETORIA

MR. PUNCH (*Universal Secretary of State*): "Thank you, Mr. President, for your generous treatment of the prisoners. If your Honour will refuse to follow 'unfriendly Leyds' and can see your way to paying us a visit now, we shall give you a most hearty welcome."—*Punch, June* 27, 1896. 2

27 COLUMBIA'S CHOICE

COLUMBIA (*to President MacKinley*): "Ah, you are the man for me."

SHADE OF WASHINGTON: "I congratulate you, my dear. 'Sound Money' is the best policy."—*Punch, Nov.* 7, 1896.

28 PEACE!—AND AFTER?

SPAIN (*to Uncle Sam*): "Well, you wanted him! You've got him! and I wish you joy of him!"—*Punch, Aug.* 27, 1898.

29 THE PRIZE BAND

COUSIN JONATHAN: "These look nice! Wonder if they'll be the better for keeping."—*Punch, May* 14, 1898.

FLOR DE CUBA (*with the bloom off*)

UNCLE SAM (*to Cuba*): "See here! If I'd known what a durn'd worthless, ill-conditioned skunk you are, I wouldn't ha' lifted a hand for you! But—now I'm here—guess I'm goin' to stay and lick you into shape!"—*Punch, July* 30, 1898. 2

30 THE NEW MAN

WILLIAM HARCOURT (*who has left the situation*): "Well, 'Enery Bannerman, so you've took the place, 'ave you? I wish you joy! She used to be a Liberal old party, but now she's that contrairy there's no living with her!"—*Punch, Feb.* 1, 1899.

WARNED OFF

MR. PUNCH (*to Sir M-ch-l H-cks-B-ch*): "Look here! we've stopped board-men in the Strand, and can't have 'em in Downing Street!"

("I take my hour's recreation in a walk and a short attendance at the Board of the Society.")—*Sir M. Hicks-Beach's Speech in the House of Commons.—Punch, Feb.* 27, 1899. 2

31 "NOT LOST—BUT LEFT BEHIND"

UNCLE SAM: "Glad to see you safe, President! Take a seat right here. But say—where's that 'Imperial' umbrella of yours?"

PRESIDENT MACKINLEY: "Guess I had to drop it in the crush outside!"—*Punch, Nov.* 14, 1900.

32 THE NEW CONDUCTOR

"You have been elected by a majority of the House. You are the representative of the whole House."—*Punch*, *April* 27, 1895.

THE COLONIAL MATRIMONIAL AGENT

MR. J-S-PH CH-MB-RL-N (*Manager*): "My dear young friends—if you will only let me know what you both want, I will see what I can do for you!"—*Punch*, *Dec.* 14, 1895. **2**

33 THE ELEPHANT TRAP.—*Punch*, *April* 10, 1897.

ALL A TOSS-UP.—*Punch*, *Sept.* 27, 1899. 2

34 "TURKEY LIMITED"

SULTAN: "Bismilla, make me into a limited company? H'm ah—S'pose they'll allow me to join the Board after allotment!"—*Punch*, *Nov.* 28, 1896.

35 THE CRISIS

TELEGRAPH BOY: "Here! Telegram from the East—Salisbury—urgent."

CARETAKER: "Drat the boy! There's nobody 'ere, and won't be for a fortnit."—*Punch*, *April* 24, 1897.

DISTURBED.—*Punch*, *March* 9, 1895.

36 A WARNING

RT. HON. ARTH-R B-LF-R: "Reverses, my dear Mr. Bull, they were inevitable, or almost inevitable."

JOHN BULL: "Rubbish, Mr. Balfour! It's your business to make them impossible, or 'almost' impossible!"—*Punch*, *Jan.* 17, 1900.

37 MONEY NO OBJECT

SCULPTOR S-L-SB-RY (*at work on a Statue of Victory*): "I'm afraid, Mr. Bull, I must trouble you for something on account—There's a lot more work in it than I expected."—*Punch*, *Dec.* 5, 1900.

38 ONE AT A TIME

IRATE IRISH BILL: "Shure, I've been waiting a divil of a time."

HAIRDRESSER (*Mr. A. J. B-lf-r, blandly*): "Beg pardon, Sir, this gentleman first!"

EDUCATION BILL (*rather nervous*): "Not too much off, please!"—*Punch*, *April* 25, 1896.

A TANGLED TAIL

MASTER ARTHUR B-LF-R: "I say, Johnny Gorst, we shall never get her up with all this! I must cut off about half of her tail!"—*Punch*, *June* 20, 1896. 2

39 A TURKISH BATH

SULTAN: "They gave it me pretty hot in that Armenian Room. But—Bismillah—This is—Phew!"—*Punch*, *Aug.* 22 1896.

40 LEFT BEHIND

OLD PARTY: "Here! Hi! Sto-o-o-o-o-p. Where do I come in?"—*Punch, April* 4, 1896.

PITY THE POOR ARTIST.—*Punch, Feb.* 9, 1895. 2

41 NOT DONE YET

MASTER ARTY B-LF-R (*to Master Bill H-rc-t*): "Ha! You've been pretty cocky this half, but wait till 'my big brother' gets hold of yer!"—*Punch, April* 13, 1895.

42 AFTER THE BATTLE

The meeting of Wellington S-l-sb-ry and Blucher Ch-mb-rl-n.—*Punch, Aug.* 3, 1895.

43 THE NEW KEEPERS

SQUIRE BULL (*to S-l-sb-ry and Ch-mb-rl-n*): "Well, my men—I've taken you on, I shall expect bigger bags than I've had lately."—*Punch, Aug.* 10, 1895.

THE OTHER WESTMINSTER STABLE

POLITE STRANGER: "I beg your pardon, Sir; would you kindly inform me if he has been 'got at'"?

NOBLE OWNER: "H'm—ah—Wouldn't the Backers of Dissolution like to know!"—*Punch, May* 21, 1892. 2

44 OUT OF IT

NEWSPAPER BOY: "'Ere y'are, Sir! Latest Results of the Poll, Sir."

REJECTED CANDIDATE (*growls*): "Oh! go to the Deuce."—*Punch, July* 16, 1892.

45 "AU REVOIR"

S-L-SB-RY and B-LF-R: "Ta ta! Take care of the House, Old Man! Back again soon!"—*Punch, Aug.* 27, 1892.

A GIFT FROM THE GREEKS

RIGHT HON. ARTHUR: "If I can only get this through it ought to settle 'em!"—*Punch, Feb.* 27, 1892.

46 THE OLD SPIRIT

L'ESPRIT DE CORPS (*loq.*): Shame, shame!—Is it thus you use your swords? Whatever may have happened are we not still 'Gentlemen of the Life Guards'?"—*Punch, Oct.* 8, 1892.

"AFTER THE BANQUETS ARE OVER—"?

LORD ROBERTS: "Well, Sergeant, they've found a home billet for you."

TOMMY ATKINS (*Commissionaire*): "Yes, General, and I hope they'll soon find a first-rater for you."—*Punch, June* 24, 1893. 2

47 "Davy Jones's Locker"

Davy Jones: "Aha! So long as they stick to them old charts no fear of my locker bein' empty!!"—*Punch*, *Dec.* 10, 1892.

"Ichabod"

Gog: "No Prime Minister, no Furrin Secketary, no Chancellor o' th' Exchequer!"

Magog (*bitterly*): "S'pose we shan't have no Lord Mayor next."—*Punch*, *Nov.* 12, 1892.

"Shocking Trade Outrage"

"Oh! who'll bring a rescue or two to the help of a much injured maid
Thus cruelly bound hand and foot and by miscreants ruthlessly laid
On the lines, in the pathway of peril? The monster snorts nearer bo-hoo!
'Tis a melodrame—crisis of Danger—and who'll bring a rescue or two?"—*Punch*, *Jan.* 21, 1893. 3

48 The French "Serpentine Dance,"
or Pas de Panama.—*Punch*, *Jan.* 7, 1893.

"Resh'prosh'ty"

M. Carnot: "Well, ole F'ler, we've all had jolly good time—an' I'm going t'amnesty ev'ry'b'y. You—do—same!"

Tzar: "Leave that t'me. By the way—Could you 'blige me—Triflin' Loan?"—*Punch*, *Nov.* 11, 1893. 2

49 The "Egyptian Pet"

Professor of the Noble Art of Self Defence: "Not up to it yet, young 'un!"—*Punch*, *Nov.* 21, 1891.

50 The Figure "8"

John Burns: "Bravo, Mr. Bannerman! You've picked up that figure, pretty quick!"

Capitalist (*Employer of Labour to himself*): "Ah! I suppose we shall *all* have to learn it soon."—*Punch*, *Jan.* 20, 1894.

51 Mischief.—*Punch*, *Jan.* 28, 1893.

There's the Rub

Bill Poster (*uneasily*): "If that Pig don't mean Deviltry I'm a—Separatist!"—*Punch*, *Jan.* 16, 1892 (*in pen-and-ink*). 2

52 Poor Relations

Alsace and Lorraine (*together*): "Bon-jour, M'sieu le President. You have surely brought back something for us from Russia?"

M. Faure: "Well—H'm—I'm afraid—er—(*aside*) very awkward these troublesome people turning up—and at such a moment too!!"—*Punch*, *Sept.* 11, 1897.

The French Wolf and the Siamese Lamb.—*Punch*, *Aug.* 5, 1893. 2

53 THE EASTERN EGG

"What will come of it?"—*Punch, April* 17, 1897.

KEPT IN THE STABLE

HEAD GROOM: "Ah, my Beauty!—You haven't had much chance yet—But we shall have some open weather *after Easter*."—*Punch, March* 21, 1891. 2

54 BROKEN TO HARNESS

MISS ERIN: "Shure it's a nice pair ye're dhrivin', Misther Arthur!"

ARTH-R B-LF-R: "Yes—never thought they'd go so well together."—*Punch, June* 5, 1897.

55 LUCK AT LAST

CERES (*to British Farmer*): "Let me introduce Miss Prosperity."

FARMER: "Law, Miss, you do be quite a stranger in these parts! Well, I'm heartily glad to see ye, and I hope ye've come to stay!"—*Punch, Sept.* 4, 1897.

56 A WARNING

FATHER THAMES (*to London*): "Typhoid! Lor' bless you, Ma'am! I sha'n't do *you* any harm as long as you keep others from harming *me*!"—*Punch, Oct.* 23, 1897.

57 A HOME QUESTION

GENERAL BULL: "My men are doing splendidly!"

COLONEL PUNCH (*Head of the Intelligence Department*): "Yes, Sir, they always do. But—is the 'forward policy' worth all this?"—*Punch, Oct.* 2, 1897.

58 THE TURKISH SHYLOCK

EUROPA (*as Portia*): "Tarry a little."—*Punch, May* 29, 1897.

59 THE MARQUIS AND THE MUNICIPAL MONSTER

SALISBURY FRANKENSTEIN: "Sorry I ever put you together, you great hulking booby! But just you wait a bit, I'll soon take you to pieces again!"—*Punch, Nov.* 27, 1897.

60 JOHN'S COMFORTER

JOHN BULL: "What, I'm in for all this deficit! What's to become of me in my old age?"

SIR M-CH-L H-CKS-B-CH: "Well—when you're over sixty-five p'raps my friend Mr. Chamberlain will see his way to allow you five shillings a week."—*Punch, April* 12, 1899.

61 INVOLUNTARY SCHOOLS

PUPIL TEACHER (*just appointed*): What, Sir! Ain't I going to be eddicated any more?"

SIR J-HN G-RST (*Vice-President Education Council*):

LOT 61—*continued.*

"No, my little man, my infallible Government says you're to teach all the other children!"—*Punch, April* 26, 1899.

THE CLERICAL CROW

SIR MICHAEL (*to himself*): "Confound that bird, he's gone off with almost all I had left—borrowed money, too!"—*Punch, June* 28, 1899. 2

62 ALL THE COMFORTS OF A HOME

JOHN BULL (*Inspector of Transvaal School*): "Look here, Mr. Kruger, I've just received this complaint from the boys. Perhaps you'll kindly inform me what it means?"

MR. KRUGER (*Headmaster*): "Complaints, Mr. Bull! I've heard no complaints! Why, they're as happy as the day is long."—*Punch, April* 5, 1899.

63 THE MEDDLESOME BOY

JOE (*to himself*): "Wonder how it's getting on?"

LORD S-L-SB-RY (*Head Gardener*): "I *do* wish he'd let things alone."—*Punch, Dec.* 13, 1899.

64 COMPLIMENTS OF THE SEASON

FATHER CHRISTMAS: "Confound you, Mr. President, you've quite spoiled *my* show this year."—*Punch, Dec.* 27; 1899.

65 THE AMATEUR CHEMIST

SCIENTIFIC MARKISS: "Dear me, I'm afraid I've made a mistake. There's so much evaporation!"—*Punch, July* 12, 1899

66 THE DEGENERATES

SHADE OF "LE PETIT CAPORAL": "Vive l'Armée! Yes, but it was not with generals like you that I won my campaigns!"—*Punch, Sept.* 13, 1899.

AFRICAN POOL

MARKER: "Stroke and division, gentlemen."

LORD S-L-SB-RY (*to M. Delcassé*): "Very well—we'll divide?"—*Punch, March* 29, 1899. 2

67 A FRIEND IN NEED

ANARCHIST: "'Elp! 'Elp! Per-lice!"

CONSTABLE: "Down with everything, indeed! Lucky for *you* you haven't downed me!"—*Punch, July* 21, 1894.

68 THE CHIEF MOURNER.—*Punch, Nov.* 10, 1894.

69 "ALL THE DIFFERENCE"

R-S-B-RY (*jubilant*): "Congratulate me! Ladas won easily, and first favourite for the big race."

H-RC-RT: "Hum! Budget just pulled through—and not the favourite he was."—*Punch, May* 19, 1894.

70 FOR EXAMPLE

JOE CH - MB - RL - N: "I should reconstruct the House of Lords according to some elective and non-hereditary plan." —*Punch, Oct.* 6, 1894.

71 TIME THE ALCHEMIST

"Wonder if I shall have better luck with *this* experiment!"—*Punch, Jan.* 1, 1898.

72 STUMPS DRAWN

S - L - SB - RY: "Phew! . . . Not a bad innings, Joe?"

CH - MB - RL - N: "Glad you think so! But you might have backed me up better at the finish!"—*Punch, Aug.* 7, 1897.

73 MARCHEZ! MARCHAND!

GENERAL JOHN BULL (*to Major Marchand*): "Come, Professor, you have had a nice little scientific trip! I've smashed the Dervishes—luckily for *you*—and now I recommend you to pack up your flags and go home!"—*Punch, Oct.* 8, 1898.

74 WELCOME!

BRITANNIA: "Sirdar! I thank you! I am proud of you!"—*Punch, Nov.* 5, 1898.

75 THE NEW STROKE

RT. HON. ARTH - R B - LF - R: "Hope you'll be fit again soon. I'll do my best while you're away."—*Punch, March* 26, 1898.

76 ON THE BRINK.—*Punch, Oct.* 29, 1898.

BUSINESS RESUMED.—*Punch, Oct.* 1, 1898.

THE IDLE AND THE INDUSTRIOUS APPRENTICE.—*Punch, Nov.* 7, 1891. 3

77 A POOR RELATION

HOME RULE (*disconsolately*): "What's to become of me?"

RT. HON. J. C.: "Well, things have gone a bit against you here, but there's a nice opening for you in the Transvaal. Present this letter of introduction to my friend, Mr. Krüger." —*Punch, Feb.* 22, 1896.

78 Preliminary Sketches and Drawings for "Punch," *all unsigned, some apparently unpublished* 50

79 A similar lot 50

80 A similar lot 60

81 A similar lot 60

82 A similar lot, with the addition of many tracings *about* 100

83 A similar lot *about* 100

84 A similar lot *about* 100

85 A similar lot *about* 100

86 A similar lot *about* 100

87 Preliminary Sketches and Drawings for "Punch," *all unsigned, some apparently unpublished*, with the addition of many tracings *about* 100

88 A similar lot *about* 100

89 A similar lot *about* 100

90 A similar lot *about* 100

91 A similar lot *about* 100

92 A similar lot *about* 100

93 A similar lot *about* 200

Other Properties.

LORD KITCHENER.

94 Mezzotint Portrait, by Percy H. Martindale, after Hon. J. Collier, *fine impression, with Lord Kitchener's signature* 1

95 Over the Nuts and Wine, and Old and Crusted, by W. H. Boucher, after Dendy Sadler 2

LOUIS RAEMAKERS.

96 "One of the ferocious bellicose party," *in coloured chalk*, 15½ *in. by* 12 *in.* (*No.* 65 *in the Exhibition at the Fine Art Society, Dec.* 1915) 1

97 Wilkie, Sir David, R.A. Six Sketches in pencil and water-colour for his famous picture—Napoleon and Pius VII, *one a fine head of the Emperor*; and another 7

By Order of Trustees.

ORIGINAL COLOURED DRAWINGS FOR THE CARTOONS IN "VANITY FAIR"

(*The dates are those of the numbers of "Vanity Fair" in which the various drawings were reproduced in chromo-lithography.*)

98 About (E. F.) "French Fiction," by T. Chartran, "T," *Nov.* 20, 1880; Arnold (M.) "I say, the critic must keep out of the region of immediate practice," by J. Tissot, *Nov.* 11, 1871 2

99 Austria (*H.I.M. Francis Joseph I, Emperor of*), "Austria," *Dec.* 29, 1877; Austria (*H.I.M. Elizabeth, Empress of*), by C. de Grimm, *framed and glazed, April* 5, 1884 2

100 Balfour (Rt. Hon. A. J.) "The Irish Secretary," by L. Ward, "Spy," *Sept.* 24, 1887 1

101 Bathurst (Earl) "A Relic," by J. Tissot, *Nov.* 22, 1873 1

102 Batthyany (Count Edmund) "Yachting," by C. Pellegrini, "Ape," *Sept.* 19, 1874; and Bedford (Francis, ninth Duke of) "The Head of the Russells," by C. Pellegrini, *July* 11, 1874 2

103 Bennett (J. G.) "New York Herald," by C. de Grimm, "Nemo," *Nov.* 15, 1884 1

104 Bernhardt (Mdme. Sarah), by T. Chartran, *on panel*, *July* 5, 1879 1

105 Bismarck-Schoe-Lausen (Count von) Prince Bismarck, "The Ablest Statesman in Europe," by J. Tissot, *framed and glazed*, *Oct.* 15, 1870 1

106 Blunt (Sir W. S.) "A Prophet," by C. Pellegrini, "Ape," *Jan.* 31, 1885; and Bisset (Mr. Fenwick) "The General," by L. Ward, "Spy," *Decr.* 31, 1881 2

107 Borthwick (A.) afterwards Lord Glenesk, "The Morning Post," by C. Pellegrini, "Ape," *June* 17, 1871 1

108 Burnand (Sir F.) "Punch," by C. Pellegrini, "Ape," *Jan.* 8, 1881 1

109 Cadogan (Earl) "Chelsea and the Colonies," by L. Ward, "Spy," *June* 4, 1881 1

110 Cardross (Lord), now the Earl of Buchan, "Horsey," by L. Ward, "Spy," *March* 8, 1884; and Carrington (Lord) "Charlie," by C. Pellegrini, "Ape," *February* 7, 1874 2

111 Clifford (Sir A. W. G.) "Black Rod," by L. Ward, "Spy," *Oct.* 11, 1873; and Brand (J.) "Telephones," by Prosperi, "Lib," *May* 26, 1888 2

112 Clonmell (Earl of) "Earlie," by C. Pellegrini, "Ape," *August* 6, 1881; and Cole (Viscount) "Good Looks," by L. Ward, "Spy," *Oct.* 7, 1876 2

113 Collings (Jesse) "Three Acres and a Cow," by L. Ward, "Spy," *Dec.* 1, 1888 1

114 Coventry (Earl of) "Covey," by C. Pellegrini, "Ape," *August* 13, 1881 1

115 Craven (W. G.) "Billy," by Prosperi, "Lib," *July* 3, 1886; Cunningham-Graham (R. B. C.) "Trafalgar Square," by L. Ward, "Spy," *August* 23, 1888; and Dawson-Damer (L. S. W.) "Hippy," by J. Tissot (*lithograph*), *Nov.* 18, 1871 3

116 Denison (J. E.) Speaker of the House of Commons, and first Viscount Ossington, "The first of the Commoners of England," by A. Thompson, *March* 12, 1870; and Dangan (Viscount) "Viscount Dangan," by L. Ward, "Spy," *Jan.* 12, 1889 2

117 Devonshire (The Duke of) "Position," by C. Pellegrini, "Ape," *June* 6, 1874 1

118 Dillwyn (L. L.) "A Wet Quaker," by L. Ward, "Spy," *May* 13, 1882 1

119 Dixon (W. H.) "He Discovered New America and Free Russia," by Cecioni, *April* 27, 1872; and Dixie (Lady Florence), by T. Chartran, *framed and glazed*, *January* 5, 1884 2

120 Doré (P. Gustave) "Sensational Art," by L. Ward, "Spy," *Sept.* 15, 1877 1

121 Dorchester (Lord) "The Turf," by L. Ward, "Spy," *March* 24, 1877 1

122 Dowse (R.) "An Irish Wit and Solicitor-General," by C. Pellegrini, "Ape," *March* 25, 1871; and Edis (R. W.) "Architecture Militant," by C. Pellegrini, "Ape," *April* 11, 1885 2

123 Edmondstone (Admiral Sir William) "Chorus," by L. Ward, "Spy," *March* 8, 1879; Elphinstone (Sir J. D.) "The Admiral," by L. Ward, "Spy," *July* 6, 1878; Elcho (Lord) "His course had been if not wise, yet a consistent one, and dictated by Conscience only," by C. Pellegrini, "Ape," *July* 23, 1870 3

123A Edinburgh (H.R.H. the Duke of) "First Violin," by C. Pellegrini, "Ape," *Jan.* 10, 1874 1

124 Enfield (Viscount) "Answers Questions," by Cecioni, *Sept.* 14, 1872; and Fitzgerald (Lord Gerald) "A Wandering Minstrel," by L. Ward, "Spy," *May* 19, 1883 2

125 Garibaldi (General Giuseppe) "Revolution," by T. Chartran, "T.", *framed and glazed*, *June* 15, 1878 1

126 Gleichen (H.S.H. Vice-Admiral, Count) "The Queen's Nephew," by F. Goedecker, "Go," *July* 5, 1884; and Gardner (H.), now Lord Burghclere, "Amateur Theatricals," by L. Ward, "Spy," *April* 17, 1886 2

127 Greenwood (F.) "He created 'The Pall Mall Gazette,'" by C. Pellegrini, "Ape," *June* 19, 1880 1

128 Lawson (L.) "Prosperity," by J. Tissot, *Feb.* 19, 1876; and Grieves (J. Mackenzie) "Haute École," by L. Ward, "Spy," *Dec.* 22, 1877, *both framed and glazed* 2

129 Haag (C.) "The Glorious East," by F. Goedecker, "Go," *April* 26, 1884; and Hall (Sir C.) "Charley," by L. Ward, "Spy," *Feb.* 18, 1888 2

130 Hart Dyke (Sir W.) "A Whipper," *Sept.* 4, 1875; and Forbes (A.) "Thorough," *Jan.* 5, 1878, both by C. Pellegrini, "Ape" 2

131 Jocelyn (Major the Hon. A. G. F.) "The Father of the Rag," by C. Pellegrini, *May* 30, 1885 1

132 Lawson (Sir Wilfrid) "Permissive Prohibition," by T. Nast, *May* 11, 1872 1

133 Leveson-Gower (Lord Ronald Sutherland) "A Sculptor," by L. Ward, "Spy," *August* 18, 1877; and Leveson-Gower (G. Granville) "My dear George," by L. Ward, *August* 14, 1886 2

134 Levy-Lawson (E.) first Lord Burnham, "The Daily Telegraph," by L. Ward, *framed and glazed*, *March* 22, 1873 1

135 Lyttleton (Lord) "A Man of Position," by C. Pellegrini, *April* 1, 1871; and Macduff (Viscount), the late Duke of Fife, "An Elder Son," by L. Ward, "Spy," *Dec.* 16, 1876 2

136 Manners (Rt. Hon. Lord John), afterwards Duke of Rutland:
"Let Art and Commerce, Laws and Learning die,
But leave us still our old Nobility,"
by C. Pellegrini, "Ape," *framed and glazed*, *Nov.* 20, 1869 1

137 Lumley (Augustus) "Cotillon," *Jan.* 3, 1874; and Meysey-Thompson (Sir H.) "Coaching," *June* 4, 1887, both by C. Pellegrini, "Ape" 2

138 Moltke (Field Marshal Count von) "Modern Strategy," by F. Goedecker, "Go," *August* 29, 1884; and Münster (Count G. H.) "The German Ambassador," by L. Ward, "Spy," *Dec.* 23, 1876 2

139 Norfolk (The Duke of) "Our Little Duke," by L. Ward, *Oct.* 1881 1

140 Sutherland (The Duke of) "Simple and unassuming himself, yet magnificent and generous towards his fellow men, he is the very Prince of Dukes," by C. Pellegrini, *July* 9, 1870 1

141 Trochu (General) "The Hope of France," by J. Tissot, *Sept.* 17, 1870; and Aumale (H.R.H. the Duc d') "The Orleans Family," by C. de Grimm, "Nemo," *Sept.* 27, 1884 2

142 Voysey (Rev. Charles) "I have much to be thankful for," by J. Tissot (*lithograph*), *Oct.* 21, 1871; Wharncliffe (Lord) "Conservative Conversion," by C. Pellegrini, "Ape," *Aug.* 14, 1875; and Whalley (G. H.) "The Great Believer in Roman Catholicism," by C. Pellegrini, *Feb.* 18, 1871 3

143 Wilson (C. H.), afterwards first Lord Nunburnholme, "Hull," by C. Pellegrini, *Feb.* 21, 1885; and Winn (Roland), afterwards first Lord St. Oswald, "The Lash," by C. Pellegrini, *Aug.* 29, 1874 2

144 Yates (Edmund H.) "The World," by L. Ward, "Spy," *Nov.* 26, 1878 1

145 Paddock at Newmarket (The), with portraits of H.R.H. the Prince of Wales, the Dowager Duchess of Montrose, the Duchess of Manchester, the Duke of Portland, the Duke of Hamilton, the Marquis of Londonderry, the Marquis of Hartington, the Earl of Rosebery, Earl Spencer, Lord Hastings, Sir John Astley, Mr. Henry Chaplin, Mr. Leopold de Rothschild, Mr. W. G. Craven, Captain Machell, Mr. Tattersall, Mr. R. Peck, Mat. Dawson and Fred Archer, "Newmarket, 1885," by Prosperi, "Lib," *Nov.* 30, 1885 1

146 Prussia (The Crown Prince of) "Fritz," by J. Tissot, *Sept.* 24, 1870 1

147 Russia (H.I.M. Alexander III, Emperor of) "My August Master," by C. de Grimm, "Nemo," *Oct.* 11, 1884; Spain (Amadeus, King of) "He would be a King," by Cecioni, *May* 4, 1872 2

148 Spencer (Hon. Charles Robert) Earl Spencer, "Bradlaugh's Baby," by L. Ward, "Spy," *Dec.* 10, 1881 1

149 York (The Archbishop of) Dr. Thomson, "The Archbishop of Society," by C. Pellegrini, "Ape," *June* 24, 1871; Yorke (Hon. A. G.) "Alick," by L. Ward, "Spy," *Aug.* 20, 1881; Staal (Monsieur de) "The Russian Ambassador," by C. Pellegrini, "Ape," *Dec.* 5, 1885 3

150 Zola (É.) "French Realism," by T. Chartran, *Jan.* 24, 1880, *framed and glazed* 1

SECOND DAY'S SALE.

MODERN ETCHINGS, Etc.

The Property of Lieutenant Hollins.

FRAMED.

LOT		
	D. S. MACLAUGHLIN.	
151	Lauter Brünnen	1
	CLAUDE GELÉE.	
152	The Wooden Bridge (*R. D.* 14)	1
	A. LEGROS.	
153	Bord de la Yonne (*C.* 311)	1
	A. ZORN.	
154	The Three Graces	1
	J. F. MILLET.	
155	The Sower, *lithograph*	1
	J. McBEY.	
156	April in Kent	1
	REMBRANDT VAN RIJN.	
157	Virgin and Child with the cat (*B.* 63), *first state*	1

Other Properties.

ALBANY E. HOWARTH.

158	Elvet Bridge, Durham, *signed*	1	
159	Verona, *signed*	1	
160	Ponte del Giglio, Venice, *signed*	1	
161	A Venetian Calle, *signed*	1	
162	From the Ponte Teatro, Venice, *signed*	1	
163	A Venetian Well Head, *signed*	1	
164	Venice: Night, *signed*	1	
165	A Fruit Stall, Venice, *signed*	1	
166	The Blue Mosque, Cairo, *signed*	1	
167	Lincoln Cathedral, *signed*	1	

T. DUNCAN RHIND.

168	The South Doorway, Melrose Abbey, *signed*	1	
169	A Flying Buttress, Melrose Abbey, and The South Window, Melrose Abbey, *both signed*	2	

E. LUMSDEN.

170	Chinese Rangoon, *signed*	1	
171	Menzies & Co. *signed*	1	
172	The Mosque, *signed*	1	
173	The Steam Crane, *signed*	1	

M. LALANNE.

174	Le Port, Villers, Calvados	1	
175	Le Port de Trouville	1	
176	Point de départ de Guillaume de Normandie	1	

OLIVER HALL.

177 Ludlow Castle; and Shrewsbury, *lithographs* 2

178 A Study of Trees; and three others 4

179 Bolton Castle; and three others, *one unsigned* 4

180 A Windy Day on the Heeght Road; and three others 4

181 The Estuary; and others, *some unsigned* 6

A. ZORN.

181A The Swan 1

ALDEGREVER.

182 The Stoning of the Elders (*B.* 33) 1

SIR F. SEYMOUR HADEN.

183 Shere Mill Pond, *the large plate* (*H.* 38), *framed* 1

184 Etchings of Cyprus, by Tristram Ellis 10

CH. JACQUE.

185 La Maréchalerie 1

M. OSBORNE.

186 Levardin, No. 1, *signed* 1

SIR F. SEYMOUR HADEN, P.R.E.

187 Wareham Bridge (*H.* 176) 1

188 The Little Longparish (*H.* 236) 1

FRANCIS DODD.

189 Blackstead, *signed* 1

190 St. Clement Danes, *signed* 1

BRACQUEMOND.

191 Croquis d'après nature, two different etchings with this title, *both initialled* 2

192 Étude de Paysage, *initialled*; and Environs de Rix, two different etchings by A. Appian, with this title 3

193 Henri Houssaye enfant, *initialled* 1

194 Le Lapin, *initialled* 1

195 Paris, la Nuit 1

~~IAN STRANG.~~

196 Alfred Crowquill. Pen-and-ink drawing: "The Man and Arms," with inscription: "With Alfred Crowquill's friendly regards to Paul Law," *framed* 1

SIR FRANK SHORT, R.A. P.R.E.

(The numbers in each case refer to Mr. Strange's Catalogue).

All signed proofs unless otherwise stated.

197 The Venetian Lamp (8); and The German Cupboard Front (10) 2

198 St. Magnus Church, Billingsgate (14); and The New Inn, Poole (19) 2

199 French Coast Scene, *aquatint* (29) 1

200 The Curfew, Rye (75) 1

201 Talland, Cornwall (84); and Prisoners of War (106) 2

202 Seine Boats, St. Ives (108); and Walberswick Pier (118) 2

203 Hingham, Norfolk, *mezzotint, brilliant trial proof* (117) 1

204 Low Water at Glencapel Ferry (147); and The Beach Buoy (174) 2

205 Skies-a-clearing, The Church at Kampen (163); and Het Brouwerij, Haarlem (165) 2

206 Noon on the Zuyder Zee (173) 1

207 "When the weary moon was on the wane," *mezzotint* (175) 1

208 "Lucerne," *mezzotint* (207), *fine* 1

209 In the Cotswolds, *mezzotint* (271); and Eel Fishers at Volendam, *lithograph* (7*a*) 2

210 Church Street, Whitstable (289); and Hammersmith Bridge under repair, *lithograph* (4*a*) 2

211 Orion over the Thames at Ranelagh, *mezzotint, fine impression* (315) 1

LOYS DELTEIL.

212 Le Peinture Graveur illustré, vol. IV, on Anders Zorn, *wants the etched portrait* 1 *vol.*

212A Haig (Axel) Burgos Cathedral, "North Porch"; and A Bacchante, by Greenhead, *mezzotint* 2

HADEN, SIR F. S.

212B Hands holding a crayon (*H.* 96), *signed*

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MODERN ETCHINGS.

HEDLEY FITTON, R.E.

213 Rue de l'Hôtel de Ville, Paris, *signed* 1

*** An impression of this etching was selected from the Paris Salon, 1908, for the permanent collection at the Petit Palais.

214 Dumfries Bridge, *signed* 1

215 Advocates' Close, Edinburgh, *signed* 1

SIR CHARLES HOLROYD, R.E.

216 The Bather, *signed* 1

*** One of the first ten proofs; see letter from the artist which accompanies the lot.

D. Y. CAMERON, A.R.A., ETC.

217 Rameses II, *signed* (*R.* 406) 1

ALBANY E. HOWARTH.

218 The Blue Mosque, Cairo, *signed* 1

219 Corfe Castle, *mezzotint*, *signed* 1

CHARLES JACQUE.

220 Troupeau de Vaches à l'Abreuvoir (*B.* 458) 1

221 La Vachère (*B.* 464) 1

TOM MAXWELL.

222 The Broomielaw, *signed* 1

SIR FRANK SHORT, R.A. P.R.E.

223 A Span of Battersea Bridge, *aquatint, signed* (*S.* 226) 1

ANDREW F. AFFLECK.

224 A Moorish Archway, Toledo, *signed* 1

FRANCIS DODD.

225 Buildings and a chapel, *signed* 1

226 A Winter Afternoon, *signed* 1

HENRY RUSHBURY.

227 House Breakers, *signed* 1

228 A Cotswold Mill, *signed* 1

MISS A. AIRY, R.E.

229 Almond Blossom II, *signed* 1

Other Properties.

ENGRAVINGS AFTER J. M. W. TURNER, R.A., ETC.

230 Illustrations from the "Annuals," "Keepsake," etc. 140

231 Plates to J. M. W. Turner's England and Wales: nineteen proofs, fifty-two etchings and letter-press, *in a portfolio* 71

232 Kirkstall Lock, by W. Say, after J. M. W. Turner, *two impressions*; Autumn: Sowing of Grain, aquatint, by Hassell, after Turner, *two impressions*; Dartmouth; Whitby: Plates to the Rivers of England; etc. 33

233 Plates from Turner's England and Wales, Southern Coast, etc. *a parcel*

234 Plates from the Rivers of France, after J. M. W. Turner, *many duplicates* *a parcel*

235 Views from the "Itinerant," after J. M. W. Turner and Girtin, *many duplicates* *a parcel*

236 Illustrations to Byron, Rogers, Scott, Milton, etc., after J. M. W. Turner, *mostly proofs, in a portfolio* 126

237 The Turner Gallery, *proofs before all letters* 14

238 Oxford Colleges; The Piazzetta, Venice; and other Engravings, after J. M. W. Turner, *mostly proof etchings* 29

239 Lord Yarborough's Mausoleum at Brocklesby, by F. C. Lewis, after J. M. W. Turner; and Battle Abbey, by J. C. Stadler, after J. M. W. Turner, *in colours, varnished* 2

240 The Field of Waterloo, by F. C. Lewis; The Deluge, by J. P. Quilley, *proofs before the title*; and The Birdcage, by J. P. Quilley, *one lettered impression and seven proofs*; all after J. M. W. Turner 10

241 J. M. W. Turner, by and after C. Turner, *proof on india paper* 1

242 A similar lot 1

243 A similar lot 1

244 J. M. W. Turner, by S. Haydon, after D. Maclise 5

245 J. M. W. Turner. "The Fallacy of Hope," lithograph after Count D'Orsay 56

246 R. W. Emerson, by S. A. Schaff, after S. W. Rowse, *signed proofs* 4

247 The Enraged Musician; Calais Gate; The Distressed Poet; England and France; Modern Midnight Conversations; The Harlot's Progress; and other Engravings, by and after W. Hogarth 43

248 Turner's England and Wales, *engraver's proofs, in a volume, red morocco, in a case* 96

PLATES FROM J. M. W. TURNER'S LIBER STUDIORUM.

249 Hedging and Ditching, by C. Easling (*Rawlinson*, 47), *first state* 1

250 Inverary Pier, Loch Fyne (Morning), by J. M. W. Turner (*R.* 35), *third state* 1

251 Ville de Thun, Switzerland, by T. Hodgetts (*R.* 59), *third state* 5

252 Calm, by J. M. W. Turner (*R.* 44), *first state* 1

253 The Castle above the Meadows, by C. Turner (*R.* 8), *first state* 1

254 Bridge and cows, by C. Turner (*Rawlinson*, 2), *third state* 1

255 Isis, by W. Say (*R.* 68), *fourth state* 1

256 Tenth Plague of Egypt, by W. Say (*R.* 61), *third state* 1

257 Marine Dabblers, by W. Say (*R.* 29), *first state* 1

258 From Spenser's Fairy Queen, by T. Hodgetts (*R.* 36), *third state* 1

259 Fifth Plague of Egypt, by C. Turner (*R.* 16), *second state* 1

260 Scrap-book, containing twenty-nine Engravings from Turner's Liber Studiorum; Water-colour Drawings and Etchings, by Bega, Ostade, De Bye, etc. 1

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261 Calm, by ~~J. M. W. Turner~~ (*Rawlinson*, 44), *first state* 1

262 Norham Castle, by ~~C. Turner~~ (*R.* 57), *first state* 1

263 Raglan Castle, by ~~J. M. W. Turner~~ (*R.* 58), *first state* 1

J. M. W. TURNER (After).

264 The Temple of Jupiter, by J. Pye, *proofs in progressive states* (*Rawlinson* 208) 6

*** All presentation copies to Stokes from the engraver, with autograph inscriptions.

265 Tivoli, by E. Goodall (*R.* 207), *etching and proof* 2

266 Dido and Æneas, by W. R. Smith (*R.* 652), *etching and proofs in six states* 6

*** One of these is a presentation copy with autograph inscription. The etching has work in pencil added by Turner.

267 Ancient Italy, by Willmore (*R.* 657), *etching and two proofs* 3

268 Ancient Carthage, by D. Wilson (*R.* 649), *etching and proof in two states* 3

269 Mercury and Argus, by Willmore (*R.* 650), *in four states* 4

270 Modern Italy, by W. Miller (*R.* 658), *etching and proofs* 4

271 Caligula's Palace and Bridge, by E. Goodall (*R.* 653), *proofs* 3

*** One of these is numbered and signed by Turner.

272 The Grand Canal, Venice, by W. Miller (*R.* 648), *etching and proofs* 6

*** One of the completed plates is corrected all over in pencil by the artist.

273 Mercury and Herse, by J. Cousen (*R.* 655), *proof, signed and numbered by the artist* 1

274 Hastings, by R. Wallis (*R.* 665); and Dover, by J. T. Willmore (*R.* 666), *proofs* 2

275 Loch Awe, by W. Miller (*R.* 664), *proof*; Heidelburg, by T. A. Prior (*R.* 663), *proof*; and Oxford from North Hinksey Hill, *proof and open-letter proof* 4

276 Oxford from the Abingdon Road, by J. Pye (*R.* 80), *in four states; first state apparently unknown* 4

*** The etching has an autograph inscription by the artist.

277 High Street, Oxford, by J. Pye (*R.* 79), *two open-letter proofs and one impression* 3

278 The Shipwreck, by C. Turner (*R.* 751), *proof before letters, wide margins, mezzotint* 1

279 The Shipwreck, by C. Turner (*R.* 751), *proof before letters, small margins, mezzotint* 1

280 The Shipwreck, by C. Turner (*R.* 751), *open-letter proof, and impression, mezzotint* 2

281 The Garden of Boccaccio, The Birdcage (*R.* 797), *proofs in progressive states of this rare unpublished plate, mezzotint* 5

*** Three states touched and altered by the artist, and the finished plate has an autograph inscription by him.

282 Pas de Calais, by W. Davison (*R.* 796), *proof and open-letter proof, the latter with Turner's initials and date* 1831, *presentation copy, mezzotint* 2

283 Field of Waterloo, by F. C. Lewis (*R.* 795), *proof*; and The Deluge, by J. P. Quilley (*R.* 794), *proof and open-letter proof*; *both plates unpublished, mezzotints* 3

284 The Goddess of Discord in the Garden of the Hesperides (*R.* 793), *fine proof before letters, mezzotint, signed in pencil J. P. Q(uilley); the engraver was hitherto unknown* 1

285 Ehrenbreitstein, by J. Pye (*R.* 662), *in six states* 6

286 Nemi, by R. Wallis (*R.* 659), *etching and proof*; Oberwesel, by J. T. Willmore (*R.* 660), *etching and proof*; Venice, by Willmore (*R.* 730); and Venice, by T. A. Prior, *two impressions, proofs*

287 St. Mark's Place, Venice, by G. Hollis (*R.* 654); Cologne, by E. Goodall (*R.* 203), *proofs* 2

288 Prince of Orange landing at Torbay, by W. Miller, *proof* (*R.* 739); Longships Lighthouse, by W. R. Smith (*R.* 288); Straits of Dover, by W. Miller, *proof* (*R.* 221); Bridport, by W. B. Cooke (*R.* 100), *two states*; Loch Leven Castle, by J. B. Allen, *rare unpublished plate* (*R.* 565); Plymouth Castle, *proof, earlier state than Rawlinson's first* (*R.* 137); and Oxford Almanacs for 1801-7 and 1811 9

289 Illustration to Rogers' Poems, Datur hora quieti, *autograph inscription by the artist* (*R.* 405); St. Pierre's Cottage, by E. Goodall, (*R.* 388), *both touched by the artist* 2

290 Bolton Abbey on the Wharfe, by J. Bromley, after T. Girtin, *two proofs, one touched by the artist*; Windsor Castle, by W. Richardson; Windsor Castle, by W. De la Motte; and three etchings of Antwerp, by A. W. Callcott, R.A. 7

291 Dido and Æneas, by Woollett; Temple of Apollo, by Woollett, after Claude Lorraine, *proof*; Landscape, by J. Brown, after Rubens, *proof*; and another 4

292 The Last Supper, by A. L. Dick (New York), after L. da Vinci; Virgin and Child and St. John, by Forster, after Raphael; Virgin and Child, by Steinla, after Raphael; and four others 7

293 St. Gregory refusing the Emperor Theodosius, by Schumzer, after Rubens, *proof*; St. Paul's, by W. Richardson, after Cockerell; and other Modern Engravings and Lithographs

Other Properties.

294 A Nightmare; Caricature on the Pre Raphaelite Brotherhood, by Frederick Sandys, *fourteen impressions* 14

295 Chromolithographs of Monuments of the Cavalli Family; six Autotypes, after J. F. Shields; Autotypes of Prints of the Liber Studiorum, etc. *parcel*

296	Views of Manchester and other Topographical and Fancy Subjects	*parcel*	
297	Views of Paris, and River Scenes, after Girtin, by F. C. Lewis, S. W. Reynolds; and other Engravings, after John Martin	27	
298	Horseshoe Falls, Niagara, by J. Henry Hill; Hamlet and Ophelia, by S. Haydon, after D. G. Rossetti, *six impressions*; and other Modern Etchings, by R. St. John Tyrwhitt and others	*parcel*	
299	Hampstead Heath, Middlesex, *vignette to Mr. Constable's English Landscape*, by D. Lucas, after J. Constable	1	
300	A Dell, Helmingham Park, Suffolk, and East Bergholt, Suffolk, *torn*; both by D. Lucas, after J. Constable	2	
301	Mezzotints and Etchings, by J. F. Lewis and C. G. Lewis; and Animals, by T. Landseer, after Sir E. Landseer	26	
302	Scotland Yard, and West Front of St. Paul's, Covent Garden, by E. Rooker, after P. Sandby	2	
303	Stones of Venice; Amiens; and other Engravings, after Ruskin	*parcel*	
304	The Annunciation, by Marc Antonio Raimondi, after Dürer; and The Nativity, by Dürer	2	
305	Large Scrapbook, labelled Hogarth Works, *size* 30 *in. by* 23 *in.*	1	
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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

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V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

OF THE COLLECTION OF

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ILLUSTRATED BOOKS,

AND

JAPANESE WORKS OF ART,

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(Sold by Order of the Executors).

Many Exhibited at various Japanese Art Exhibitions. Those Exhibited at The Burlington Fine Arts Club in 1894 *are marked* *.

FIRST DAY'S SALE.

PRINTS AND DRAWINGS.

LOT

1 **Rice Cultivation.** A set of nine large Drawings of the Tosa School, in colours and gilding; *unsigned* 17*th Cent.* (9)

2 **Kiyonaga and Kiyomitsu:** The Girls' Birthday Festival; two Prints of Children; Outside a Tea-house; and two modern Reprints of the Public Bath House, *all by* Kiyonaga.—Four hoso-ye Prints of Actors, *by* Kiyomitsu, *on one sheet* (7)

3 **Hokusai:** Katakura Cha yen, "The Tea-fields of Katakura." and Tōkaidō Tago no ura, "The Seashore at Tago (near Ejiri) on the Tōkaidō," two of the Thirty-six Views of Fuji, *early editions and good impressions* (2)

4 **Hokusai:** Peonies and Butterflies swept by the wind, *a much worn copy of a rare print*; five of the Thirty-six Views of Fuji, *late impressions*; and two modern Reprints of the large Flower and Bird set; *all by* Hokusai (8)

5 **Utamaro**: Twelve modern Reprints, large heads, etc., and two flower arrangement Studies, *in black and white, on one sheet* (13)

6 **Toriyama School**: A very rare Print of two girls' heads, *signed* TSUKIMARO'S PUPIL AKIMARO; and ten other Prints by pupils of Utamaro (11)

7 **Various Artists**: Five Fan Prints from YEHON BUTAI ŌGI, "Fans of the Stage Picture Book," *by* IPPITSUSAI BUNCHŌ *and* SHUNSHŌ.—A black and white Print, *by* MORONOBU.—Two colour Prints, *unsigned, by* KIYONAGA (?); and two Hashirakake, *by* YEIZAN (10)

8 **Various Artists**: Twelve Prints by Toyohiro, Yeishi, Shūchō and others, *on ten sheets* (10)

9 **Various Artists**: Twelve Prints by Kazumaro, Shunsen, Kuninaga and others (12)

10 **Various Artists**: Six Actors' Memorial Prints, by Azuma Baitatsu, Kunisada and Kuninao, with full particulars translated on each sheet (6)

11 **Toyokuni**: CHŪSHINGURA, ten sheets out of a set of eleven, and five Views of Yedo; *all full size, oblong; signed* TOYOKUNI (15)

12 **Toyokuni**: A Street Scene; Women Pounding Clothes by the Tama River, and four other Prints; *all signed* TOYOKUNI (6)

13 **Toyokuni**: Ichikawa Danjūrō V as Yujin Shōnin threatening with his rosary, and nineteen other Actor Prints, male and female characters; *all signed* TOYOKUNI (20)

14 **Toyokuni**: Segawa Kikunojō as a young lady walking under a flowering plum-tree, and nineteen other Prints of actors and theatrical scenes; *all signed* TOYOKUNI (20)

15 **Toyokuni (Gosotei)**: A Woman seated by a stove looking at a theatrical play-bill; *signed* ICHIRYŪSAI TOYOSHIGE.—A Woman looking over a balcony; *signed* GOSOTEI TOYOKUNI; and twenty other Prints of actors in male and female characters; *signed* TOYOKUNI (22)

16 **Toyokuni (Gosotei)**: Bandō Mitsugorō in a male character in a boat under a bridge; *signed* TOYOKUNI'S SON, TOYOSHIGE. —Hinadori of Ōgi-ya looking over a balcony; *signed* GOSOTEI TOYOKUNI; and twenty other Prints of actors in male and female characters; *signed* TOYOKUNI (22)

17 **Toyokuni (Gosotei)**: A Triptych, three Actors as women standing beside a NORIMONO and looking at birds in a cherry-tree.—Three Diptychs, Actors in theatrical scenes; and ten other Prints of actors; *all signed* TOYOKUNI (19)

18 **Kunisada**: EKIYODAI CHŪSHINGURA, "Loyal League Brother-pictures." Complete set of Eleven, with principal figures of women engaged in some act analogous to a scene in the Drama in the background; *full size, upright*; *signed* KŌCHŌRŌ KUNISADA (11

19 **Kunisada**: Twenty-five Figures of women variously employed in domestic and out-door occupations, not theatrical subjects; *signed* GOTOTEI KUNISADA; *early work, and nearly all in fine state* (25)

20 **Kunisada**: Twenty-five Prints of actors in male and female characters; *signed* GOTOTEI KUNISADA; *early work, and most of them fine* (25)

21 **Kunisada**: Another twenty-five actor Prints, mostly in female characters; *signed* GOTOTEI KUNISADA; *early work, and mostly fine* (25)

22 **Kunisada**: Six two-sheet Theatrical Scenes, actors in dressing rooms, etc. *joined together in twos*; and sixteen other Prints of subjects connected with the theatre; *variously signed* (22)

23 **Kunisada**: Five Triptychs, Theatrical Scenes and Wrestlers, and five single-sheet prints; *all signed* GOTOTEI KUNISADA (20)

24 **Kunisada**: Three Triptychs, and twenty-four single sheets, all representing women in other scenes than those of the theatre; and two actor sheets; *signed* KŌCHŌRŌ KUNISADA (35)

25 **Kunisada**: Eight two-sheet prints, probably parts of triptychs, *signed* GOTOTEI KUNISADA; and five two-sheet prints, *signed* TOYOKUNI (26)

26 **Kunisada**: Thirteen prints, *signed* KUNISADA ARATAME NI DAI TOYOKUNI, "Kunisada changing to the second Toyokuni"; thirteen others, *signed* ICHIYŌSAI TOYOKUNI; and a portrait of Issun Tokubei, a tattooed man, *signed* TOYOKUNI (27)

27 **Kunisada**: A Triptych of three tattooed men standing before a background of three coloured Benkei pattern; and nine Triptychs of theatrical scenes; *all signed* TOYOKUNI (30)

28 **Kunisada**: Forty-seven sheets, *signed* TOYOKUNI; and three others, *signed* 79 YEARS OLD TOYOKUNI (50)

29 **Kunisada**: Forty-nine sheets, *signed* TOYOKUNI; and one *signed* 79 YEARS OLD TOYOKUNI, the year of his death, 1864; *seal dated Ox* 12 = 12*th month*, 1865 (50)

30 **Kuniyoshi**: Seven Tōkaidō Views from the set of TŌKAIDŌ GOJŪ-SAN TSUGI, with the whole set on eleven blocks.—Four of the HYAKUNIN ISSHU series.—Three of a CHŪSHINGURA set, and six other sheets forming diptychs; *all signed* ICHIYŪSAI KUNIYOSHI (20)

31 **Kuniyoshi**: Nine Triptychs, including one of Koman swimming across Lake Biwa with the white banner of the Genji leader Tatewaki-Senjō Yoshikata; *all signed* ICHIYŪSAI KUNIYOSHI (9)

32 **Kuniyoshi**: Thirty figures of women variously employed, the great majority not theatrical scenes; *mostly signed* ICHIYŪSAI KUNIYOSHI; and a few CHŌWŌRŌ KUNIYOSHI (30)

33 **Kuniyoshi**: Thirty-five sheets of prints, and one KAKEMONO-YE; *signed either* ICHIYŪSAI or CHŌWŌRŌ KUNIYOSHI (36)

34 **Kuniyasu**: Twelve prints, nearly all women, and all in good state; *signed* KUNIYASU (12)

35 **Kuniyasu.** KAKEMONO-YE: The giant Ōzora Buzayemon.—**Yeizan.** A Triptych: Street Scene outside Iwaki-ya, the silk mercers.—**Various Artists**: Twenty-two sheets, and ten small prints on four sheets (28)

36 **Utagawa School**: Nine sheets by KUNIYASU, three by KUNIMITSU, and eight by KUNISADA II; *variously signed* (20)

37 **Utagawa School**: Thirteen sheets by KUNIHIRO, five by KUNIMARU, and two by KUNIMASA I (20)

38 **Utagawa School**: A Triptych, View in front of the Niō Mon at Asakusa Kinryūsan, and a single sheet by KUNINAO; four sheets by KUNITSUNA; eight sheets by KUNICHIKA; three by SADAHIDE; eight sheets by other artists; and a diptych by the actor Tokusaburō, *signed* ARASHI TOKUSABURŌ CHANGING TO KUNIHARU (28)

39 **Yeizan**: Twenty-four sheets, and a KAKEMONO-YE of a Tiger and bamboo; *all signed either* YEIZAN or KIKUGAWA YEIZAN (25)

40 **Yeisen**: Twenty figures of Women, *nearly all in fine state, signed* KEISAI YEISEN (20)

41 **Yeisen**: Twenty-three figures of Women, *signed* KEISAI YEISEN (23)

42 **Yeisen**: Thirteen Views of Celebrated Places in Yedo, and four sheets of Figure Subjects, *all signed* YEISEN.—**Yeishō**: Triptych, A Woman's Procession crossing Yedo Bridge, *signed* HARUKAWA YEISHŌ.—**Senchō**: Three sheets of Figure Subjects, *signed* TEISAI and SEITOTAI SENCHŌ (23)

43 **Yeisen**: Three Kakemono-ye, *each signed* KEISAI YEISEN.—**Shunsen**: Two Kakemono-ye, *signed* KATSUKAWA SHUNSEN (5)

44 **Hiroshige**: Five of the rare series OGURA MAGAI HYAKUNIN ISSHU, "Single Poems of 100 Poets in imitation of the Ogura Selection."—One from HIZA KURIGE DŌCHŪ SUZUME, "The Road Sparrow on 'Shanks' Mare.'"—First Cuckoo at Tsukudajima, one of the first TŌTO MEISHO Views.—

LOT 44—*continued.*

The Pine-tree at Naniwa-ya, one of the NANIWA MEISHO set.—The Night Attack at Mikusayama, one of the set YOSHITSUNE ICHIDAIKI.—MURO-NO-TSU, one of "The Harbours of Japan."—Evening Bell at Mii-dera, one of the ŌMI HAKKEI set (10)

45 **Hiroshige**: KYŌTO MEISHO: Four of the set, Kinkakuji, Gion Temple in Snow, Yodo-Gawa, and Evening Cooling in the Shijō Quarter.—Two small circular Views in blue, OMI HAKKEI, on one sheet.—Sumida-gawa in a Snowstorm, one of the SHIKI YEDO MEISHO panel prints; and five more on three sheets (8)

46 **Hiroshige**: TŌKAIDŌ SERIES, the earliest set. Fifteen Views, of which Totsuka, Oiso, Okabe and Shōno are in the first state; *full size, oblong* (15)

47 **Hiroshige**: TŌKAIDŌ SERIES, the earliest set. Twenty-one Views; *full size, oblong* (21)

48 **Hiroshige and Yeisen**: KISOKAIDŌ SERIES. Twenty Views, *of which all those by Hiroshige are signed, but none of those by Yeisen are signed* (20)

49 **Hiroshige and Yeisen**: KISOKAIDŌ SERIES. Twenty-nine Views, *those by Hiroshige signed, those by Yeisen unsigned* (29)

50 **Hiroshige**: YEDO KŌMYŌ KAISEKI TSUKUSHI, "The Celebrated Resorts (Tea-houses) of Yedo." Six of the series.—SHOKOKU MU TAM-AGAWA, "The Six Tama Rivers of the Provinces," *complete set of six, seal dated Snake* 11 = 1857.—ŌMI HAKKEI, Two of the set; *seal dated Snake* 3 = 1857. A Snow Scene at Numazu, *one of an upright* TŌKAIDŌ *set* (15)

51 **Hiroshige**: ROKU-JŪ YO SHŪ MEISHO ZUE, "Views of the Sixty-odd Provinces"; *twenty-seven of the set, variously seal dated* 1853 *to* 1856 (27)

52 **Hiroshige**: YEDO VIEWS, by various publishers (twenty-two), several of them from the Happer collection (22)

53 **Hiroshige**: YEDO Views, by various publishers (forty); *some quite rare* (40)

54 **Hiroshige**: YEDO MEISHO, "Yamadaya Figure Set," eighteen of the set of forty, fifteen of which are from the Happer collection (18)

55 **Hiroshige**: MEISHO YEDO HYAKKEI, "One Hundred Celebrated Views of Yedo," Eighteen Views, *nearly all in fine state;* and the celebrated View of the Kiri Forest in a downpour of rain; *signed* "The Second Hiroshige," *which replaced the* AKASAKA KIRI-BATA *block in the later editions* (19)

56 **Hiroshige**: MEISHO YEDO HYAKKEI, "Twenty-seven Views" (27)

57 **Hiroshige**: FUJI SAN-JŪ-ROK'KEI, "Thirty-six Views of Fuji," Eighteen Views of the Set, from the Happer collection; *all named* (18)

58 **Hiroshige**: FUJI SAN-JŪ-ROK'KEI, Fourteen Views, *all named*, and two Triptychs (16)

59 **Hiroshige**: Sixteen Miscellaneous Prints, and two Triptychs (18)

60 **Hiroshige II**: A Triptych; *signed* ICHIYŪSAI SHIGENOBU, *seal dated Tiger* 12 = 1854.—Two YEDO MEISHO Views; *signed* SHIGENOBU.—Seven Views from SHOKOKU MEISHO HYAKKEI; *signed* HIROSHIGE.—Five Views from TŌTO SAN-JŪ-ROK'KEI; *signed* HIROSHIGE, *seal dated Dog* 2 = 1862.—Eleven other Views; and five by HIROKAGE (33)

61 **Kyōsai**: KYŌKAKU NO YAMATO TAMASHII MEIFU NI OITE DAI YŪMŌ ARAWASU, "Showing the Great Bravery of the Spirits of Japanese Otokodate in Hell." A Triptych. On the right, the Otokodate watching Konjin Chōgorō throwing the red devil Kongoson, and on the left, the poet Ōtomo Kuronushi seated looking on; *signed* HATA KYŌSHA, "Mad Man of the Uplands."—A Triptych, the central figure by KUNIYOSHI, and the two other Sheets by YOSHIKAZU.—A Four Sheet Print, TEMPOZAN FŪKEI, "The Scenery of Tempozan," Ōsaka; *signed* UTAGAWA SADAMASU.—A Four Sheet Print; *signed* GYOKURYŪTEI SHIGEHARU (8)

62 **Various Artists**. Nineteen Prints from the Anderson collection (19)

63 **Various Artists**. Thirty Prints, and twelve others in continuous form, Views of Yokohama after its opening to European commerce (42)

64 **Various Artists**. Fifty-four Prints (*unmounted*) (54)

65 **Ōsaka School**: Two Kakemono-ye by YOSHITORA.—Two Triptychs by YOSHITSUYA.—And one Triptych each by YOSHIFUJI, YOSHIMUNE, SHIGEHARU and KUNITSUNA (8)

66 **Ōsaka School**: Twelve Sheets by SHIGEHARU.—Ten Sheets by SADANOBU.—Ten Sheets by ASHIYAKI.—Three Sheets by SADAYOSHI (35)

67 **Ōsaka School**: A Triptych and Eleven Sheets by HOKUSHU.—Thirteen Sheets by HOKUYEI.—Seven Sheets by YOSHITORA.—Three Silhouettes by YOSHI-IKU (35)

68 **Ōsaka School**: Four Sheets and a Diptych by SADAMASU.—Four Sheets by SADAHIRO.—Five Sheets by SADATORA.—Four by SADAFUSA.—Four by SADAHIDE.—Four by YOSHIKAZU.—Four by YOSHIKUNI.—Three by YOSHICHIKA.—And Three Odd Prints (35)

69 **Ōsaka School**: Thirteen Prints by almost as many artists.—**Modern School**: Eleven Prints by GEKKŌ.—Four by TOSHIKATA.—A Triptych by YŌSHU CHIKANOBU.—Five others by various artists (36)

70 **Fusatane**: CHŪSHINGURA, *a complete set of twelve*; and two Single Sheets of Triptychs.—And eleven Ōsaka Surimono by various artists (25)

71 **Surimono**. HOKKEI: Fifteen; *all signed, and mostly in fair or good state* (15)

72 **Surimono**. GAKUTEI: Three; *each on a gold ground.*—**Various Artists**: Ten by Tsukimaro, Chiharu, Yeisen, Kunisada and Shinsai (13)

73 **Original Drawings**: Three Fan Leaves, *on silk.*—Six Drawings of Birds, Flowers and Insects, *on silk, all in colours*; *unsigned.*—Five Birds and Flowers, *on paper*, by YAMAMOTO.—Eight Floral Studies, *on paper, on two sheets*; *unsigned.*—Twelve Birds and Flowers, *in colours, on paper* (28)

74 **Chinese Drawings**: Twelve, Flowering Plants, *in colours, on paper, fine work*; *unsigned* (12)

75 **Chinese Drawings**: Twenty-four, Full-length Figures of Chinese Officials and Ladies, *on prepared paper, in colours and gold* (24)

76 **Japanese Drawings**: Seventy-seven, *in water-colours, on paper* (77)

FRAMED PRINTS AND DRAWINGS.

77 **Original Drawings on Silk**: A pair, a Bookseller carrying his pack on his back, and reading as he goes along; and a Woman presenting a saké cup on a SAMBŌ; *both* KAKEMONO *form*; *unsigned* (2)

78 **Original Drawings on Silk**: Full-length Figure of a Woman with her back up against the HASHIRA of a house, reading a letter; *signed* (?) SHUCHŌ.—A Fan Leaf, with flowers and leaves of dielytra spectabilis; *unsigned* (2)

79 **Utamaro**: Two half-length Figures of Yoshiwara Belles; and a Blue Print, bust of a woman wiping a saké cup; *both signed* UTAMARO (2)

80 **Toyokuni and Kunisada**: Two Triptychs in one frame, CHŪSHINGURA, the eleven scenes on three sheets, *signed* TOYOKUNI; and the Dressing Rooms of Nakamura-za, Yedo, on three sheets, *signed* KUNISADA.—Two Triptychs on crêpe paper: ŌI-GAWA and the KAWA-BIRAKI Festival at Ryōgoku; *both signed* TOYOKUNI (Kunisada) (3)

81 **Kunisada, Kuniyoshi and Hiroshige**: A Triptych, Prince Genji Evening Cooling and watching the fire-flies, *signed* TOYOKUNI.—A Triptych, A Theatrical Scene, with Bandō Mitsugorō as the central figure, *signed* ICHIYŪSAI KUNI YOSHI.—A Triptych, ENOSHIMA KYO MŌDE NO ZU, "Returning from worship at Enoshima," a noble lady's procession, *signed* HIROSHIGE, *and dated Ox* 2 = 1853 (3)

82 **Toyokuni and Pupils**: KAJOGI OF MARU YEBI-YA on parade, and TSUKIOKA OF HYŌGO-YA viewing a flower show, *both signed* TOYOKUNI.—A Diptych, Theatrical Scene, *signed* TOYOKUNI (Gosotei).—A Beauty of the Tama House, *signed* TOYOKUNI (Kunisada). — MINAZURU OF DAIMONJI-YA on parade, *signed* KUNIYASU (5)

83 **Yeizan**: A Woman in a snow scene and another on a Bridge, *both signed* YEIZAN.—**Hiroshige**, The Seven Gods of Good Fortune in the Treasure Ship, and SHINAGAWA, one of the first Tōkaidō set, *first state, both signed* HIROSHIGE (4)

84 **Three Kakemono-ye**, by YEIZAN, KUNISADA and YOSHITORA, and a Hashirakake by YEIZAN (4)

85 **An Embroidered Picture** on silk crêpe, a Carp going up a waterfall, and two Drawings in Japanese frames (3)

BOOKS.

86 **Sukenobu**: YEHON CHIYŌMIGUSA, "Picture Book of Evergreens," *i.e.* Women and Social Customs, 3 vol. in 1 complete, First Edition, *Kyōto*, 1730, *black and white*; *signed* NISHIKAWA SUKENOBU

87 **Sukenobu**: YEHON IKE NO KOKORO, "Picture Book" named after the celebrated pond at Kameido, shaped as the ideograph for "heart," 3 vol. in 1, complete, First Edition, *Kyōto*, 1739, *black and white, signed* KWARAKU BUNKWADŌ NISHIKAWA SUKENOBU

88 **Sukenobu**: YEHON YAMATO HIJI, "Picture Book of the Land of Japan," 10 vol. in 2, *a late edition, Kyōto*, 1824; *black and white* (2)

89 **Sukenobu**: YEHON CHIYŌMIGUSA, vols. 1 and 2, First Edition, *Kyōto*, 1730.—A Book on the Ceremony of Marriage, and 13 odd vols. (16)

90 **Morikuni**: YEHON SHAHO BUKURO, vol. 5; YEHON CHISATO NO NAGAMI, vols. 1 and 3; YEHON JIKI SHIHO, vols. 1 and 3; all early editions. YEHON TSŪHŌSHI, "A Picture Book of Common Wealth," 6 vol. of the 1771 edition; and a late reprint of KWACHŌ GWAFU, 1 vol. (5)

91 **Toyonobu**: YEHON CHIYO NO HARU, "Picture Book of Spring Pines," 3 vol. in 1, complete, First Edition, *Yedo*, 1769; *black and white, signed* ISHIKAWA TOYONOBU

92 **Unknown**: HINAGATA TAISEI, "Fashionable Designs" for Dresses, 3 vol. in 1, complete, First Edition, *Yedo*, 1715; *black and white, tinted by hand*

93 **Michiari**: FUSŌ GWAFU, "Running hand Drawings," with poems on Historical subjects, 3 vol. in 1, complete, First Edition, *Kyōto*, 1735; *black and white, signed* NAITO MICHIARI

94 **Shumboku**: GWA-KŌ-SENRAN, "Artists of the Past," 6 vol. in 1, complete, First Edition, *Osaka*, 1740; *black and white*

*** These volumes contain copies of famous pictures, a Genealogical Table of the Kanō family, how to judge old pictures, and facsimiles of the seals and signatures of famous artists.

95 **Soshiseki**: SOSHISEKI GWAFU, 2 vol. in 1, complete, FIRST EDITION, *Yedo*, 1765; *black and white.*—KANYOSAI GWAFU, 4 vol. in 2, First Edition, *Kyōto*, 1762; *black and white* (4).

96 **Utamaro**: YEHON SURUGA MAI, "The Dances of Suruga Picture Book," 3 vol. complete, First Edition, *Yedo*, 1790; *black and white*; SHICHI SEKI NO SETSU, "The Festival of the Seventh Night," an Explanation of the Tanabata festival, 2 vol. *wanting the last page, without date*; *black and white*; *all stitched together*

97 **Shigemasa**: TOSHISEN GWAHON, "Drawing Book of Chinese Poems," 5 vol. in 1, complete, First Edition, *Yedo*, 1793; *black and white, signed* KOSUISAI.—YEHON KOMA-GA-TAKE, "Picture Book of the Mountains of Koma," a book of celebrated Horses, 3 vol. in 1, complete, First Edition, *Yedo*, 1802; *in colours, signed* KITAO SHIGEMASA (2)

98 **Shigemasa**: SHASHIN KWA-CHŌ ZUE, "Flowers and Birds after Nature," vol. 3 of the First Series of 3, *Yedo*, 1805, and 3 vol. the Second Series, *Yedo*, 1827; published after the artist's death; *all in colours, the last 3 in case* (5)

99 **Shumboku**: WAKAN MEIGWA YEN, "The Celebrated Pictures of China and Japan," 6 vol. in 1, complete, *Yedo*, 1797; *black and white, signed* HŌGEN SHUMBOKU.—WAKAN SHINGA YEN, "The Pictures of China and Japan," 5 vol. in 3 parts, in 1, *Yedo*; no date or artist's signature; *black and white* (2)

100 **Hanzan**: SHŌSHINGE KUNDOKU ZUE, "Buddhist Stories Explained, 3 vol. in 1, complete, First Edition, *Kyōto*, 1856; *black and white, signed* MATSUKAWA HANZAN.—Also vol. 2 and 3 of a supplementary series of the same work, *stitched together* (2)

101 **Busei**: YEHON ISA-NA-GUSA, "Picture Book of the Heroes" of Japan, 10 vol. in 2 complete, FIRST EDITION, *Yedo*, 1839; *in colours, signed* KA-AN BUSEI (2)

*** A fine book in good state.

102 **Various Artists**: TŌSHISEN GWAHON, "Drawing Book of Chinese Poems," 3 vol. apparently complete, 1710, *black and white.*—MEISŪ GWAFU, "A number of Drawings," copies of Chinese and Japanese Pictures, 3 vol. in 1 complete, 1810; *black and white, the third vol. partly in colours* (4)

103 **Mitsunobu**: NIHON SANKAI MEIBUTSU ZUE, "The Chief Productions of Japan," 5 vol. in 1 complete, second edition, *Osaka*, 1797; *black and white, signed* SHŌSUIKEN HASEGAWA MITSUNOBU.—**Unknown**: GENJI MONOGATARI, 1 vol. 1825; *black and white.*—**Nanpō**: KŌDŌZUROKU, "Copper Mining," 1 vol. complete, *Osaka, without date*; *in colours* (3)

104 **Morikuni**: YEHON JIKI SHIHŌ, "The Direct way of doing Things," a book for the education of children, 10 vol. First Edition, *Osaka*, 1745; *black and white, signed* TACHIBANA MORIKUNI.—**Kyokukisai**: YEHON KOBUN SHIMPŌ. An illustrated book on Chinese education, 5 vol. in 1, *Yedo*, 1850; *black and white, signed* KYOKUKISAI (11)

105 **Nishikawa School**: HYAKUNIN ISSHU, "Single Poems of 100 Poets" and other subjects, an Encyclopædia for the Education of Women, 1 vol. 1808—JOGEIBUN SANSAI ZUE, 1 vol. for Education of Women, *without date, coloured frontispieces.*—FUJIN KYŌKUN KAGAMI, "A Mirror of Instruction for Women," 1 vol. 1829; *all black and white*

106 **Shikō**: IKEBANA TEBIKI GUSA, "A Guide to Flower Arrangement," 5 vol. in 1 complete, First Edition, *Yedo*, 1799; *black and white, signed* MOMOKAWA SHIKŌ

107 **Toyokuni and Kunifusa**: SHUNKYO KASHIKU ZENDEN, "An Account of the Pleasures of Kashiku" (the name of a woman), 6 vol. in 2 complete, First Edition, *Yedo*, 1811; *signed* UTAGAWA TOYOKUNI and UTAGAWA KUNIFUSA (2)

108 **Kuniyoshi and others**: ANSEI KEMBUNSHI, "Observations on (the affairs of) Ansei," *i.e.* the period 1854–1860, an account of the disasters of that time, 3 vol. in 1, *without date, in colours, written by* KINTON DŌJIN; *illustrated by* KUNIYOSHI, YOSHITSUNA and IPPITSUAN EIJU.—ANSEI FŪBUNSHI, "Rumours of Ansei," an account of the various reports or stories of disaster, 3 vol. in 1, *without date, in colours*; *written by* KINTON DŌJIN; *illustrated by* MORI MITSUCHIKA (2)

109 **Unknown**: EIHEI DŌGEN ZENSHI GYŌJŌ ZUE, "An Illustrated History of the Life of the Priest Dōgen, Zen Sect," 2 vol. complete, 1808; *black and white*; *in case.*—EIHEI KŌSO GYŌJŌKI: Another History of Dōgen, 1 vol. complete, 1809; *black and white* (4)

110 **Shinsai and others**: KYŌKA, "Comic Poems," *illustrated by* SHINSAI, SESSŌ and MASAZUMI, 3 vol. in 1, presumably complete, *Yedo*, 1809; *black and white.*—KYŌKA HYAKU MONOGATARI, "One Hundred Stories of Ghosts, with Comic Poems," 8 vol. in 1 complete, 1853, *in colours*; *signed* RYŪSAI KANJIN MASAZUMI (2)

111 **Sōhen and others**: SADŌ BEMMEI-SHO, "A written Explanation of how to make an infusion of Tea," Notes and drawings on the Tea Ceremony, *an original MS.* in 1 vol. 1680, *signed* SHISHAN SŌHEN.—YŌSAN HIROKU, "Increasing Knowledge on the care of Silk-worms," 3 vol. in 1, *written by* UYEGAKI MORIKUNI, *artist not given, Kyōto*, 1802.—KENKAI SUMŌ ZUE, "On Competitions of Fist Wrestling," 2 vol. in 1, 1809; *black and white, signed* SHŌKŌSAI.—HAIKAI SHOKUGYŌ TSUKUSHI, "Poems on various Occupations," 1 vol. *by an artist of the Shijō School*, 1842; *black and white, unsigned* (4)

112 **Sekihō and others**: TŌSHISEN, "Chinese Poems," 5 vol. in 1, *a reprint of the* 1788 *edition, black and white, signed* SEKIHŌ SENSEI.—TŌSHISEN GWAHON, "Chinese Poems Illustrated," 5 vol. in 1, 1790, *black and white, signed* FUYŌ.—TŌSHISEN GWAHON, another set, of 5 vol. in 1, 1791, *black and white*; *signed* TAKATA HENJŌ (3)

113 **Hōsai and others**: KYŌCHŪSAN, "a fancy title for the Creations of the Mind," 1 vol. of tinted sketches, *Yedo*, 1809, *signed* HŌSAI (Kameda).—KOSHŪ GWAFU, "Drawings of Koshū," 1 vol. of tinted sketches, Shijō School, complete, 1824, *signed* HATTA KOSHŪ.—TSŪJIN GWAFU, "One Man's Drawings," 1 vol. complete, *a reprint of the* 1819 *edition, black and white*; *signed* GOSENTEI MINWA.—GAI SHIHEN GWADEN, "Drawings copied from the Chinese," 4 vol. in 1, *black and white, some in colours*, 1813 (4)

114 **Hyakukaku**: HOKUETSU SEPPU, "Customs of the People in Echigo," 7 vol. in 2 complete, 1835, *black and white, printed from two blocks*; *signed* KYŌSUI IWASE HYAKUKAKU. — **Sadahide**: YOKOHAMA KAIKŌ KEMBUNSHI, "Observations on the opening of the Port of Yokohama," vol. II and III, First Edition, 1862, *black and white* (4)

115 **Kōrin**: KŌRIN HYAKU ZU, "A Hundred Drawings," collected by the priest HŌITSU, 2 vol. in 1, 1809; *black and white.*—KŌRIN GWAFU, "Drawings of Kōrin," copied by HŌCHŪ, 2 vol. 1802; *in colours.*—KŌRIN SHINSEN HYAKU ZU, "A new selection of one hundred Drawings," 1 vol. 1864; *black and white* (4)

116 **Ōkyō and others**: Enō Gwafu, 2 vol. in 1, *without date*; *tinted sketches by* Maruyama Ōkyō, copied by Yamaguchi Sōken. — Hachi-jū-ō Tosekiwa, "Reminiscences of an eighty-year old man," 1 vol. 1838, *black and white*; *signed* Tokuda Keiju.—Zukai Sōrin, Chinese Pictures of the Ming period, copied, 4 vol. *without date, black and white.*—Meika Gwafu, "Selected Pictures," 1 vol. 1812; *black and white tinted, copied by* Niwa Tōkei (4)

117 **Masayoshi**: Jimbutsu Ryaku-gwa-shiki, "An Epitome of cursive design in Figures," 1 vol. complete, First Edition, *Yedo*, 1799, *in colours, signed* Keisai, *sealed* Shōshin.—Gyokai Ryaku-gwa-shiki, "Fishes," 1 vol. complete, First Edition, *Yedo*, 1802; *in colours, signed* Keisai, *sealed* Shōshin.—Chōjū Ryaku-gwa-shiki, "Birds and Animals," 1 vol. *a reprint without date.*—Imayo Shokunin Tsukushi Uta Awase, "Various artizans of the present day, with poems," 2 vol. in 1 complete; *in colours, signed* Shōshin, *sealed* Shōshin.—Yehon Soga Monogatari, "Tales of the Soga" (Brothers), 2 vol. in 1, *Nagoya, no date*; *in colours, signed* Kitao Masayoshi of Yedo.—Yehon Ōe-yama, The Story of Raikō illustrated, 2 vol. in 1, *Yedo, no date*; *in colours, signed* Kitao Masayoshi (6)

118 **Settan**: Yedo Meisho Zue, "Views of Famous Places in Yedo," 20 vol. First Edition, *Yedo*, 1832-36; *black and white, signed* Hasegawa Settan (20)

119 **Shunchōsai**: Settsu Meisho Zue, "Views of Celebrated Places in Settsu," 8 vol. in 3 (vol. IV and VI each in two parts), First Edition, *Ōsaka*, 1796-8; *signed* Takehara Shunchōsai.—Izumi Meisho Zue, "Views of Celebrated Places in Izumi," 3 vol. in 1, First Edition, *Ōsaka*, 1796; *signed* Shunchōsai Takehara Nobushige (4)

120 **Shunsensai**: Ni-jū-shi Junpai Zue, "Views of the Twenty-four Provinces," 5 vol. in 2, First Edition, *Osaka*, 1809; *black and white, signed* Takehara Shunsensai.—**Gyokuzan**: Sumiyoshi Meisho zu Kwai, "An Assembly of Views of Celebrated Places in Sumiyoshi," 5 vol. in 1, First Edition, *Osaka*, 1794; *black and white, signed* Ishida Gyokuzan (3)

121 **Various Artists**: Nikkō San Shi, "In the Nikkō Mountains," 5 vol. in 2, *Yedo*, 1837; *black and white, illustrated by* Hokusai, Sadahide *and others.* — Narita Sankeiki, "Guide to the Temple of (Fudō at), Narita," 5 vol. in 1, *Yedo*, 1858; *black and white, by various artists.* — Bitchū Meisho Kō, "Celebrated Views of Bitchū," 2 vol. in 1, 1822, *tinted sketches by artists of the Shijō school.* — Kwaraku Meisho Zue, "Views of the Celebrated Places of Kyōto," 1 vol. *without date*; *black and white, by* Matsukawa Hanzan, *and others.*—Ishikari Nisshi, "Guide Book of Yezo," 1 vol. 1860; *black and white* (6)

122 **Utagawa School**: Toshidama Fude, "New Year Drawings," 2 vol. *no date, by* Utagawa Toyokuni. — Gekijō Mushimegane, "Actors under a Microscope," 2 vol. in 1, *Yedo*, 1831; *signed* Kōchōrō Kunisada. — Chūshingura Nishiki Kagami, "A Mirror of Chūshingura Brocades," 1 vol. *no date, by* Kunisada. — Haiyū Sugao Natsu no Fuji, "The unpowdered faces of Actors, Fuji in Summer," 1 vol. 1828.—Hyoku Mon Ikiji Kurabe, "The obstinacy of Fuya and Nagoya compared," a story, 2 vol. in 1, *Yedo, no date, signed* Kōchōrō Kunisada; and eight odd vols. by Toyokuni, Kunisada and Kuniyoshi, *some in colours* (15)

123 **Yeisen**: Keisai Sogwa, "Keisai's Sketches," 5 vol. in 1, *without date, in colours, vol. I, III and V by* Yeisen, *vol. II by* Baitei Kwakei, *and vol. IV by* Rian Genki. — Jinji Andon, "Lanterns for Shintō Festivals," 5 vol. in 1, *Nagoya, no date, vol. III and V by* Yeisen, *vol. I by* Ōishi Matora, *vol. II by* Utagawa Kuninao, *vol. IV by* Utagawa Kuniyoshi. — Ukiyo Gwafu, 2 vol. *no date, vol. I signed* Keisai Yoshinobu, *vol. II* Hiroshige.—Gwahon Nishiki no Fukuro, "A brocade bag full of Designs," 1 vol. *no date, signed* Keisai Yeisen.—Ko-takara Yama, "Mountain of precious children," the Story of Kintoki, printed in pink as a charm against small-pox, 1 vol. *no date, signed* Keisa Yeisen.—Eiyū Gwashi, "Book of Heroes," 1 vol. *no date, signed* Keisai Ō. — Buyū Sagikake Zue, "Leaders of Warriors," 2 vol. in 1; and two other odd vol. (10)

124 **Kanenari and others**: Ogura Hyaku-Shukui Dai Banashi, "Stories of the Hundred Poets of the Ogura Anthology," 3 vol. complete, *Osaka*, 1823, *in colours, signed* Akatsuki Kanenari.—Sōshi Gwaden, "Chinese Poems of the Sung period illustrated," *Kyōto, no date*; *in colours, signed* Hōsai (Kameda).—Meiku Shōkei, "Landscapes of Famous Places," 2 vol. in 1 complete, *Kyōto*, 1848; *signed* Shunkō (Shijō artist) (5)

125 **Various Artists**: Tōto Saijiki, "Festivals of Yedo," 1 vol. 1838; *signed* Saito Gekin Ikenari. — Ka-an Gwasō, Celebrated Kakemono copied by Kita Takekiyo, 1 vol. 1859.—Eguchi-ai Hisago no Tsuru, "Picture and mouth agreeing as gourd and vine," 1 vol. *Osaka*, 1851, *by* Matsukawa Hanzan.—Kyōhei Miyako Meibutsu Shū, "The Chief Products of Kyōto," and short poems, 3 vol. in 1, *Kyōto, no date, Shijō artists.*— Kyōka Momo Chidori, "One Hundred Plover's Comic Poems," 3 vol. *no date, by* Yamagawa Shigenobu; and two other odd vol. (9)

126 **Torii School**: Yehon Ōtezasa, "Picture Book of the Great Theatres," 5 vol. in 2, 1800, *black and white.*—**Moronobu**: Genji Monogatari, 1 vol. 1685, *illustrations in circles,*

LOT 126—*continued.*
black and white.—**Nishikawa School**: KOTOBA NO HANA, "Flowers of Words," 1 vol.; YEHON OGURA NISHIKI, "Brocades of Ogura," vol. IV; TONSAKU EKIKITŌ, "Question and Answer Pictures," 2 vol. in 1; *all black and white, without date.*—**Unknown**: KWANNON JŪDAI GWAN BUNSHO, "Ten Appeals for the Appearance of Kwannon," 1 vol. —**Yoshiiku**: KUMA-NASHI KAGE, "Shadow Pictures," Silhouette Portraits of Actors, 1 vol. 1867.—Two Maps of Japan, 1852 and 1871; and a Map of Shimotsuke (11)

127 **Hokusai**: GWAHON TŌSHISEN, "Chinese Poems Picture Book," 5 vol. in 1, First Edition, *Yedo*, 1832, *black and white, signed* ZEN HOKUSAI I-ITZU RŌJIN.—YEHON TOSHISEN GOGON RITSU, "Chinese Poems in five Characters," 5 vol. in 1, First Edition, *Yedo*, 1833, *black and white, signed* ZEN HOKUSAI I-ITZU RŌJIN.—YEHON KOBUN KŌKYŌ, "Illustrations of Filial Piety," 2 vol. in 1, *Yedo*, 1850, *black and white, signed* ZEN HOKUSAI MANJI RŌJIN.—IMAYO KUSHI KISERU HINAGATA, "Designs for Combs and Pipes," the Pipe vol. First Edition, *Yedo*, 1823, *black and white, signed* ZEN HOKUSAI I-ITZU SENSEI

128 **Hokusai**: MANGWA, "Drawing," 15 vol. in 3, all but vol. II, which is First Edition, of late editions, 1878, and others undated (3)

129 **Hokusai**: SHOSHOKU YEHON SHIN HINAGATA, "New Designs for many Workers, 1 vol. First Edition, *Yedo*, 1836, *signed* 77 YEARS OLD ZEN HOKUSAI I-ITZU, ARATAME GWAKYŌ RŌJIN MANJI.—YEHON TSUGOKU SONGOKUCHI, "History of the Three Kingdoms," 7 vol. out of 75.—FUGAKU SAN-JŪ ROK'KEI, "100 Views of Fuji," 3 vol. in 1, Edition of 1875, and Translations and Descriptions of the Plates, by F. V. Dickins, 1880; *the last rare* (10)

130 **Hokusai**: YEHON SAKIGAKE, 1 vol.; YEHON MUSASHI ABUMI, 1 vol.; YEHON WAKAN HOMARE, 1 vol.; SANTAI GWAFU, 1 vol.; FUGAKU SANJŪ ROK'KEI, 3 vol.; TŌTO SHŌKEI ICHIRAN, 1 vol.; DŌCHŪ GWAFU, 2 vol. in 1; HOKUSAI GWAFU, 3 vol. in 1; and 18 odd vol. of other works by Hokusai, almost all late editions (28)

131 **Hokusai's Pupils**: SUIKŌ GWADEN, 3 vol. complete, First Edition, *Yedo*, 1856, *in colours, signed* KIKŌ HOKKEI.—KYŌKA SUIKŌDEN, 1 vol. First Edition, 1802, *black and white, signed* GAKUTEI YASHIMA TEIKŌ.—ICHIRŌ GWAFU, a reissue of SANSUI KIKWAN KYŌKA SHŪ, without the Poems by GAKUTEI.—BANSHOKU ZUKŌ, "Showing 10,000 Trades," 5 vol. in 1, *tinted sketches, signed* KATSUCHIKA TAITŌ SENSAI, a late edition.—KWACHŌ GWADEN, "Flowers and Birds," 2 vol. in 1, *signed* KATSUHIKA TAITŌ, late Edition. —SANSUI GWAJŌ, "Land and Water Drawing Book," 1 vol. First Edition, 1835, *in colours, by* YANAGAWA SHIGENOBU. —Three other books by SHIGENOBU (11)

132 **Hokusai's Pupils**: Bokusen Sogwa, 2 vol. *without date, signed* Gekkōtei Bokusen; Kyōgwayen, "Comic Sketch Garden," 1 vol. *Nagoya, without date, signed* Gekkōtei Bokusen.—Hayabiki Mangawa, "Leading the hand to draw," 4 vol. in 1, *without date, signed* Katsushika Issai. Kwachō san sui Zu Shiki, "Rules for drawing Landscapes, Birds and Flowers," 5 vol. in 1, *sm. obl. no date, signed* Katsushika Issai.—**Sadahide**: Bansho Shashin Zufu, "Pictures of all sorts of things," 5 vol. *Yedo*, First Edition, 1864, *in colours, signed* Gyokuransai Sadahide (10)

133 **Bumpō**: Bumpō Gwafu, vol. I of a series, complete, *Kyōto*, 1807, *tinted sketches, signed* Bumpō Basei.—Bumpō Sansui Gwafu, "Bumpō's Landscapes," 1 vol. complete, *Kyōto*, 1824, *tinted sketches, signed* Bumpō Yumō.—Kaidō Kyōka Awase, "A Series of Seaside Road Poems," 2 vol. in 1, complete, *Kyōto*, 1811, *signed* Nangaku Iseki *and* Bumpō Basei.—**Kihō**: Kafuku Nin Hitsu: "The Fortunate and Unfortunate by Brush," Sketches of various classes of people, *in black and grey*, 1 vol. complete, *Ōsaka*, 1809, *signed* Kawamura Kihō (4)

134 **Hakuyei**: Kyōka Ririn Gwafu, "Scales of Carp Drawings and Comic Poems;" 2 vol. *in colours, Kyōto*, 1834, *signed* Fukuchi Hakuyei.—**Kanō School**: Tōshisen Gwahon, "Chinese Poems Illustrated," 4 vol. in 1, *without date, black and white.*—**Shumboku**: Wakan Meihitsu Yehon Te Kagami, "A Hand Mirror of the Celebrated Drawings of China and Japan," 6 vol. in 1, *Ōsaka, a reprint, black and white, signed* Rokyō Shumboku.—**Kwazan**: Isshō Hyakutei, 1 vol. *tinted sketches, a reprint.*—**Mitsunobu**: Butsu Zo Zue, "Pictures of Buddhist Figures," 5 vol. in 1, *a reprint.*—**Harukawa**: Makei Daizen, "Designs for Lacquer Work," 5 vol. in 1, *a reprint, in colours* (7)

135 **Teichō**: Hana Shōbu Baiyoroku, "How to Cultivate Iris," 1 vol. *Original MS. with hand-drawn illustrations in colours*, 1850, *signed* "78 years old Teichō."—**Yasukuni**: Yehon no Yama Gusa, a Botanical Work, 5 vol. in 1, First Edition, *Ōsaka*, 1755, *signed* Naniwa Kōroken Tachibana Yasukuni; Another Edition, 1872, 5 vol. in 1; and six other vol. of Botanical Works (9)

136 **Kochō**: Kochō Gwafu, 2 vol. in 1, *Ōsaka*, 1834, *tinted sketches of the* Toba-ye *genre*; and six other vol. of Toba-ye sketches. **Kyōsai**: Yehon Taka Kagami, "A Mirror of Hawks," 5 vol. in 1, Kyōsai Gwafu, 4 vol. 1887 edition (12)

137 **Bairei**: Hyaku-chō Gwafu, 3 vol. in 1, First Series, *Tōkyō*, 1881; and 3 vol. in 1, Second Series, *Tōkyō*, 1884; and two other vol. by Bairei.—**Seitei**: Seitei Kwachō Gwafu, "Drawings of Birds and Flowers," 3 vol. *Tōkyō*, 1890.—**Yasukuni**: Yehon no Yama Gusa, 5 vol. in 1, *a reprint*; and seven other vol. of Bird and Flower Books (15)

138 **Yeitaku**: BAMBUTSU, HINAGATA GWAFU, "Ten Thousand Model Sketches, 5 vol. in 1, *Tōkyō*, 1879-82; ONKO NENJŪ GYŌJI, "All the Year round Ancient Customs," 2 vol. *each complete in itself, Tōkyō*, 1883 *and* 1889; SENSAI YEITAKU GWAFU, 1 vol. 1884; Three other vol. by YEITAKU. —ŌSUI GWAFU, 3 vol. in 1, *Tōkyō*, 1880.—SHŪBI GWAKAN, "A Beautiful Collection of Pictures," 2 vol. *reproductions of famous works, Ōsaka*, 1890, *in case* (9)

139 **Hiroshige, Kuniyoshi** and **Kunisada**: OGURA MAGAI HYAKUNIN ISSHU, "Single Poems of 100 Poets in imitation of the Ogura Anthology," an Album of 35 folding Prints, 15 by HIROSHIGE, 16 by KUNIYOSHI, and 4 by KUNISADA. —TŌKAIDŌ GO-JŪ-SAN TSUGI, "The Fifty-three Stations of the Tōkaidō," 50 of the set of half block prints with figures by KUNISADA, set in landscapes copied from HIROSHIGE'S first Tōkaidō set.—SOHITSU GO-JŪ-SAN TSUGI, "The Tōkaidō by Two Brushes," 52 folding full size prints with figures by KUNISADA, and landscapes by HIROSHIGE; *seal dated* 1854-5 *and* 1857 (3)

140 **Hiroshige**: TŌKAIDŌ GO-JŪ-SAN TSUGI. Complete set of 55 full size oblong prints of the first set, *all but two of which are in the first state, though somewhat worn condition, in album of Japanese binding*

141 **Hiroshige**: TŌKAIDŌ. Another complete set of 55, *all but two, Mariko and Ōtsu, in first state and in good condition, except that the margins have been cut off; in folding album form*

142 **Hiroshige**: TŌKAIDŌ. Complete set of 56 half block prints, SANOKI Edition, *with stamp in red on the margins, in album form.*—TŌKAIDŌ. Complete set of 54 half block prints, TSUTAYA edition, Shimada and Kanaya on one print, *in album form* (2)

143 **Hiroshige**: TŌKAIDŌ. Complete set of 56 half block prints, SANOKI Edition, *with stamp in red on the margins, in album form.*—SHOKOKU MEISHO HYAKKEI, "A Hundred Views of the Provinces," 30 of the set, *in album form* (2)

144 **Hiroshige**: YEDO MIYAGE, "A Souvenir of Yedo," 10 vol. *the first* 4 *vol.* 1850; *vol.* 6 *probably completes the work of Hiroshige I*; *vol.* 8, *the preface is dated* 1861; *vol.* 9, *preface dated* 1864; *vol.* 10, *preface dated* 1867, *and signed* ZEN HIROSHIGE RISSHŌ; *with translation of the prefaces.* —FUJI MI HYAKU ZU, "A Hundred Views of Fuji," 1 vol. *without date* (12)

145 **Hiroshige**: YEDO MIYAGE, vol. 1, 2, 3, 4, 5, 6 and 8, *and two vol. in duplicate.*—YEHON TEBIKI GUSA, "A Guide to Plants," 1 vol.—YOSHITSUNE ICHIDAIKI ZUE, "A Biography of Yoshitsune," 1 vol. *Yedo*, 1856.—SHŌSHOKU GWATSU, "A Picture Guide for Artizans," 3 vol. in 1, *Yedo*, 1863 *and* 1864; *the preface says the illustrations are "by Ryūsai, a follower of Hiroshige," i.e.* HIROSHIGE II; and 5 odd vol. (17)

146 **Original Drawings**: An Album with 20 drawings of Nō Dances, *in colours, on paper, by an artist of the Tosa school*; and two Albums of drawings, *in colours, on paper, designs for lacquer work* (3)

147 **Original Drawings**: Two Albums containing 18 drawings, *in colours, on silk, by various artists*; and another, containing 16 drawings, *on silk and paper, in colours*; also 8 unmounted drawings, *on silk* (11)

148 **Original Drawings**: JINJI ANDON, "Shintō Lanterns." A Series of designs, *in black and white by* ŌISHI MATORA, *dated* 1838; and 7 other vol. of drawings (8)

149 **Various Artists**: An Album of HOSOYE actor prints by SHUNSHŌ; an Album of crêpe prints; and 4 other Albums of prints (6)

150 **Various Artists**: Five Albums of prints, mainly triptychs (5)

151 **Various Artists**: Five more (5)

152 **Various Artists**: Fourteen Albums of prints (14)

153 **Various Artists**: An Album containing 55 surimonos, by HOKUSAI, UTAMARO, HOKKEI, GAKUTEI, SHINSAI, SHIGENOBU, TOYOHIRO, etc.; and an Album of portraits of Ōsaka actors by SADANOBU (2)

154 **Various Artists**: "FLOWERS AND BIRDS," *an unacknowledged reprint of Sugakudō*'s IKI UTSUSHI SHI-JŪ-HACHI TAKA; and 14 other vol. of flowers and birds, or plant life (15)

155 **Various Artists**: Thirty-two vol. of illustrated books of the GWAFU class; and 17 others of ornamental designs (49)

156 **Various Artists**: Fifty vol. of illustrated books (50)

157 **Various Artists**: Twenty-one vol. of illustrated books; 13 novelettes, 42 small books, *with copper-plate illustrations*; and 19 children's books of fairy stories (95)

EUROPEAN BOOKS ON JAPAN.

158 **Tuer (A. W.)**: "THE BOOK OF DELIGHTFUL AND STRANGE DESIGNS," First Edition, *with a stencil plate, presentation copy from the author*; also 33 Japanese stencil plates, and 19 specimens of Japanese paper work, in imitation of stamped leather (53)

159 **Anderson (W.)**: "THE PICTORIAL ARTS OF JAPAN," 2 vol. *London*, 1886, *imp.* 4*to*, *half morocco* (2)

160 **Anderson (W.)**: "DESCRIPTIVE AND HISTORICAL CATALOGUE OF A COLLECTION OF JAPANESE AND CHINESE PAINTINGS IN THE BRITISH MUSEUM," 1 vol. *London*, 1886, *royal* 8*vo*, *cloth*

161 **Anderson (W.)**: "Japanese Wood Engravings," a "Portfolio" monograph, *London*, 1895.—**Burlington Fine Arts Club**: "Catalogue of Prints and Books," exhibited in 1888.—**Fenollosa (E. F.)**: "The Masters of Ukiyoye," *New York*, 1896.—**De Goncourt (E.)**: "Hokousai," *Paris*, 1896.—**Strange (E. F.)**: "Japanese Illustration," *London*, 1897; "The Colour Prints of Japan," *London*, 1904; "Hokusai," *London*, 1906; "Japanese Colour Prints," two copies, First and Second Editions, *London*, 1904 *and* 1908.—**Report of the U. S. National Museum**: "On Japanese Wood-cutting and Woodcut Printing," 1892 (10)

162 **Bing (S.)**: Artistic Japan, 6 vol. *London*, 1888-91, *royal 4to, publisher's covers* (6)

163 **Burlington Fine Arts Club Catalogues**: "Japanese and Chinese Works of Art," two copies, 1878; "Japanese Lacquer and Metal Work," 1894; "Blue and White Oriental Porcelain," 1895; "The Art of Ancient Egypt," 1895; "Early Chinese Pottery and Porcelain," 1910; *demy 4to* (6)

164 **Binyon (L.)**: "Japanese Art," International Art Series, *London*, 1909, *imp. 4to, paper covers.*—**Parliamentary Reports**: "On the Manufacture of Paper in Japan," 1871; "On the Production of Tea in Japan," 1873, *both foolscap folio.*—**Lynch (G.)**: "Old and New Japan," 1 vol. *without date, royal 4to.*—**Ogawa (K.)**: Imperial University of Tōkyō, 1 vol. *oblong*, 1900, *presentation copy* (5)

165 **Audsley (G. A.) and Bowes (J. L.)**: "Keramic Art of Japan," *London*, 1881, *imp. 8vo.*—**Audsley**: "Notes on Japanese Art," *London*, 1872, *demy 4to.*; three copies, *one with photographic illustrations, presented by the author*; "Notes on Japanese Art," and "Catalogue Raisonné of the Oriental Exhibition at the Liverpool Art Club," *Liverpool*, 1872, *bound together, a presentation copy from Mr. Bowes, with photographic illustrations of the exhibition specimens* (5)

166 **Bowes (J. L.)**: "Japanese Pottery," *Liverpool*, 1890; "Japanese Marks and Seals," *London*, 1882; *both impl. 8vo* (2)

167 **Bowes (J. L.)**: "Japanese Enamels," *Liverpool*, 1884; "Notes on Shippo," *Liverpool*, 1895, *both "privately printed," and presentation copies from the author*; "A Vindication of the Decorated Pottery of Japan," 1891, *privately printed* (3)

168 **Silver (J. M. W.)**: "Sketches of Japanese Manners and Customs," *London*, 1867.—**Browne (G. W.)**: "Japan," *Boston*, 1904.—**Morse (E. S.)**: "Japanese Homes," *London*, 1886.—**Ponting (H. G.)**: "In Lotus-Land, Japan," *London*, 1910; *all 4to*

169 **Dresser (C.)**: "Japan, its Architecture, Art and Art Manufactures," *London*, 1882.—**Huish (M. B.)**: "Japan and its Art," *London*, 1889.—**Dick (S.)**: "Arts and Crafts of Old Japan," *London*, 1904.—**Alcock (Sir R.)**: "Art and Art Industries in Japan," *London*, 1878.—**Blacker (J. F.)**: "The A. B. C. of Japanese Art," *London*, *without date* (5)

170 **Edwards (O.)**: "Japanese Plays and Playfellows," *London*, 1901.—**Stopes (M. C.)**: "Plays of Old Japan. The Nō," *London*, 1913.—**McClatchie (T. R.)**: "Japanese Plays Versified," *London*, 1890.—**Dickins (F. V.)**: "Chiushingura or the Loyal League," *London*, 1880.—**Hincks (M. A.)**: "The Japanese Dance," *London*, 1910 (5)

171 **Chamberlain (B. H.)**: "Things Japanese," *London*, 1890.—**Bird (J. L.)**: "Unbeaten Tracks in Japan," 2 vol. *London*, 1880.—**Parsons (A.)**: "Notes in Japan," *London*, 1896.—**Ayrton (M. C.)**: "Child Life in Japan," *London*, *without date*.—**Migeon (G.)**: "In Japan," *London*, 1908 (6)

172 **Mew (E.)**: "Japanese Porcelain," *London*, *without date*.—**Franks (Sir A. W.)**: "Japanese Pottery," Second Edition, 1912.—**Leighton (J.)**: "Japanese Art," *London*, 1863.—**Brownell (C. L.)**: "The Heart of Japan," *London*, 1902.—**Régamey (F.)**: "Japan in Art and Industry," *London*, 1893.—**James (J. J.)**: "A Glimpse at the Art of Japan," *New York*, 1876.—**Hartmann (S.)**: "Japanese Art," *London*, 1904 (7)

173 **Mitford (A. B.)**: "Tales of Old Japan," First Edition, 2 vol. *London*, 1871.—**Mossman (S.)**: "New Japan," *London*, 1873.—**Consul's Report**: "On the Lacquer Industry of Japan," *London*, 1882.—**Finck (H. T.)**: "Lotus-time in Japan," *London*, 1895.—**Siebold**, translated by C. Lowe: "Japan's Accession to the Comity of Nations," *London*, 1901 (6)

174 **Steinmetz (A.)**: "Japan and her People," *London*, 1859.—**Cobbold (G. A.)**: "Religion in Japan," *London*, 1894.—**Murray (J.)**: "Handbook for Japan," *London*, 1907.—**Mossman (S.)**: "Japan," *London*, 1880.—**No Name**: "Visits to Japan," *London*, 1869.—**Holland (C.)**: "Things seen in Japan," *London*, 1908.—**Ackermann (R.)**: "Japan," *with illustrations coloured by hand* (7)

175 **Goudareau (G.)**: "Excursions au Japon," *Paris*, 1889.—**Duret (T.)**: "L'Art Japonais," *Paris*, 1882.—**La Commission Imperiale Japonaise**: "Le Japon," *Paris*, 1878.—**Pica (V.)**: L'Arte Giapponese," *Bergamo*, 1907.—**Baltzer (E.)**: "Die Architektur der Kultbauten Japans," *Berlin*, 1907 (5)

176 **The Japan Society, London**: "Nihongi," 2 vol.; "Transactions and Proceedings of the Japan Society," 14 vol. 1892-16, *probably wanting some parts containing title-pages and indices, as published* (16)

177 **Huish (M.)**: "Catalogue of the Collection of Japanese Works of Art formed . . . by Sir Trevor Lawrence, Bart." 1 vol. *4to, privately printed*

178 **Japan-British Exhibition.** "An Illustrated Catalogue of Japanese (old and modern) Fine Arts displayed at the Japan-British Exhibition London" 1910, compiled by the office of the Imperial Japanese Government Commission, 2 vol. (2)

179 **Sotheby's Japanese Print Sale Catalogues**: 5 vol. of Illustrated Catalogues from the Happer Sale 1909 to the Dankwerts Sale 1914, *bound in red buckram* (5)

180 **Art Collections.** "Catalogue Raisonné of the Oriental Exhibition of the Liverpool Art Club" 1872, and fifteen other Catalogues (16)

181 **Kokkwa.** Six Parts and a number of loose Plates. **Collection Hayashi**, Paris, 1902, and a quantity of Sale Catalogues, etc. *a parcel*

KAKEMONO.

182 **Buddhist School**: ***Shakamuni,** standing before a vesica shaped halo in which there are eleven Buddhas, a copy of the image said to have been carved by Bi-shu-Katsuma in the Seiryōji at Saga; *signed* Rōun 11th successor (of the Abbot of) Saga Godaisan Seiryōji; *on paper*

183 **Buddhist School**: Goko Shuei Amida, one of the nine forms of Amida, seated on a lotus on clouds with a circular halo, and in the clouds three other figures, on a gold ground, *on silk*; *unsigned*

184 **Buddhist School**: Dai Nichi Nyorai of the Taizo Kai or Material World, seated on a lotus thalamus, with circular halo, the figure painted in gold, and below two of the Miō-ō surrounded by flames, *on silk*; *unsigned*

185 **Buddhist School**: Dai Itoku a form of Amida seated on a bull surrounded by ten lesser divinities and monsters, *on silk*; *unsigned*

186 **Shijō School**: Ashinaga and Tenaga, Long Legs standing by the sea under a tree with Long Arms on his shoulders reaching up for fruit, and a long armed child playing round his legs; *signed* Hōyen Ki; *on silk*

187 **Shijō School**: Birds on a branch of a tree overhanging a stream in which carp are swimming; *signed* Hōyen Ki; *on silk*

188 **Shijō School**: A White Cock and a chicken under a pine tree; *signed* Ranei Masanobu, aged 62; *on silk*

189 **Shijō School**: *A Crane fluttering in the sea under the overhanging branch of a peach tree growing out of a rock with a red sun behind it; *sealed* Tenshin Ramman; *on silk*

190 **Shijō School**: A Group of five Monkeys on the snow-covered bough of a tree; *signed* Sosen; *on silk*

191 **Shijō School**: A Parrot on the bough of a blossoming plum tree; *signed* Kikō; *on silk*

192 **Shijō School**: A Chinese Lady standing beside a blossoming plum tree holding a book of poems; *signed* Kōyei; *on silk*

193 **Shijō School**: A Group of Fowls under a blossoming shrub; *signed* Fuzan; *on silk*

194 **Shijō School**: A Group of Wild Geese flying across a reedy marsh under the autumn moon; *signed* Seikō; *on silk*

195 **Shijō School**: A Pair of Oshi-dori on a rock in a snow scene; *signed* Kizan; *on silk.*—Fukurokujiu, *in black and white*; *signed* Bunseki Genshin; *on silk*

196 **Toriyama School**: Mother and Child. A Woman on one knee baring her bosom for a rebellious imp reclining against a girl on her knee; *signed* Utamaro; *on silk*

197 **Tosa School**: A Cat asleep under a flowering peony plant; *signed* Tosa Sakonshogen Mitsuoki; *on silk*

198 **Tosa School**: A Pair. Cranes, facing right and left; *signed* Tsunenobu; *on silk* (2)

199 **Ganku School**: A Tiger, *in black and white*; *signed* Shisenkei; *on silk*

200 **Chinese School**: A Pair of Cranes on a pine tree; *signed* Bishiseki; *on silk*

201 **Chinese School**: A Peacock on a rock by peony plants; *signed* Suzuki Gyoku ō Yeishi, *and dated* 1834; *on silk*

202 **Chinese School**: A Falcon gripping a bird, on a pine in snow, and a Chinese rocky landscape; *both signed* Banzan, *and dated* 1804; *on silk* (2)

203 **Chinese School**: A Pair. Chinese Landscapes with Sages indulging in magical rites; *unsigned*; *on silk* (2)

204 **Chinese School**: Birds and Insects round a peach tree in blossom, and Jays on a red flowering tree; *both unsigned*; *on silk*

205 **Chinese School**: A Pair. Wax-bills and cherry blossom; *one signed* KAISHURŌ KWAIN, *and the other* KWA-Ō KWAIN; *on silk* (2)

206 **Chinese School**: The Three Laughing Sages, *signed* GESSEN; *on paper*, and The Storm Dragon rising from waves; *unsigned*; *on silk* (2)

SECOND DAY'S SALE.

KAKEMONO—(*continued*).

LOT

207 **Kano School**: KWAN YU seated at a table, his retainer Tcheou Tsang and his son Koan Piu by his side; *signed* TOHAKU FUJIWARA NO CHINSHIN; *on silk.*—HACHIMANTARŌ on horseback under a pine tree; *signed* KOKŌ; *on paper* (2)

208 **Kanō School**: Peonies; *signed* TŌUN; *on silk.*—**Maruyama School**: Bamboo; *signed* ŌBUN; *on silk* (2)

209 **Kanō School**: A Pair of Pheasants under a peach tree in blossom; *signed* HŌGEN YEISEN; *on silk*

210 **Kanō School**: A Group of Cranes in front of a rising sun; *signed* BUNRIN HŌGEN; *on silk*; and a Falcon Attacking a Crane; *sealed* (?); *on silk* (2)

211 **Kanō School**: A Cock, Hen and Chickens beside wild flowers; *signed* SŌSEN HŌGEN; *on silk*

212 **Kanō School**: A Falcon on a Perch; *signed* HŌGEN TŌSHUN; *on silk*; and a White Falcon on a branch; *signed* JAKUHIN; *on silk* (2)

213 **Kanō School**: The Seven Gods of Good Fortune, *in black and white*; *signed* YUSHITSU; *on silk*; and the same subject in colours; *signed* MASUTOKI; *on silk* (2)

214 **Kanō School**: A Group of White Poultry; *signed* KANŌ KIDŌ NAGAYASU; *on silk*; and Peonies; *signed* 81 YEARS OLD DAIUMPŌ; *on silk* (2)

215 **Kanō School**: HACHIMANTARŌ on horseback under a pine tree; *signed* YOSEN HŌGEN; *on silk.*—**Maruyama School**: EBISU seated with rod and line, and a carp; *signed* GITŌ; *on silk* (2)

216 **Kyōsai**: The Four Seasons, a pair of landscapes giving four views blended into two; *signed* SHŌJŌ KYŌSAI; *on silk*; *early work in the Kanō style* (2)

217 **Shijō School**: Tortoises under a pine tree; *signed* JŌSHŪ; *on silk.*—**Kanō School**: Paper Making, a man washing it in a stream; *signed* KAIHOKU YŪSENSAI; *on silk* (2)

218 **Shijō School**: A set of three Fans with floral ornament; *signed* KIDEN; *on silk* (3)

219 **Fumon Shigen Semoku no zu,** "Pictures of Appearances (of Kwannon) in the World according to Buddhist Books," a printed Sheet coloured by hand, with eighteen scenes; *signed* "REVERENTLY PAINTED BY BAIZAN (the pen name of the priest) JUNYE," *and dated Nagoya*, 1829; *mounted as a kakemono.*—Insect and Flower; *the former signed* HŌGEN TŌSHUN, *the latter* TŌHAKU AISHIN; *Kanō School*; *on silk.*—A Lantern at Hachiman Temple; *on silk*; *unsigned.* — FUKUROKUJIU; *signed* SEISHU FUJIWARA NO NAOKAGE; *on silk* (4)

220 **Embroidered Kakemono:** Wood Pigeons and Chrysanthemums; *signed* HINDEN.—A Chinese Landscape and figures (2)

221 **A Parcel** of unmounted Kakemono, etc.; *on silk and paper*

MAKIMONO.

222 **Tosa School:** Birds and Insects, *on paper*; *signed* TOSA *and the* KIHAN *of an unknown artist, and dated* 1766.—SHINTŌ MONOGATARI, "Shinto Stories," *on paper, illuminated*; *unsigned* (2)

223 **Tosa School:** JIMBAORI, or officer's war coats, Flags, etc. of the Tokugawa shōgunate, a pair; and one other, *on paper*; *unsigned* (3)

224 **Various:** Views in the provinces of Suruga and Shinano; Flags and Wind Screens of Daimyō; Daimyō Processions, etc. (6)

LACQUER.

225 **Kushi:** Six of various shapes, in gold lacquer (6)

226 **Kushi:** Six others, in gold lacquer (6)

227 **Kushi:** Three in pale tortoiseshell, with transparent designs; and three in KIRI wood, lacquered and inlaid (6)

228 **Kushi:** Six, in red lacquer, ivory, tortoiseshell, AOGAI work, etc.; *all different* (6)

229 **Kushi:** Six, in red and gold lacquer, ivory, tortoiseshell and wood; *all different* (6)

230 **Kushi:** Six, in pale tortoiseshell, with raised and transparent chrysanthemums, carved horn, pierced ivory and wood; *all different* (6)

231 **Kushi:** Seven, in gold lacquer, engraved ivory, tortoiseshell and wood (7)

232 **Kushi:** Eight, in gold lacquer, ivory and horn (8)

233 **Kanzashi and Kōgai**: Six, in gold lacquer, black lacquer and ivory (6)

234 **Inrō**: *Two cases, gold lacquer, OKI HIRAME ground, with repeated MON of three butterflies round a KIKU flower in low relief; *signed* MINSETSUSAI.—Three cases, NASHIJI ground, with repeated KIRI MON in mother-o'-pearl (2)

235 **Inrō**: *Three cases, black TOGIDASHI, inlaid with mother-o'-pearl, chidori flying across the Tama river; *signed* KOMAI YASUAKI.—Four cases, gold lacquer, with a junk sail behind reeds and grasses on one side, and a black anchor on the other (2)

236 **Inrō**: *Six Cases, gold lacquer, HIRIMAKIYE, a vase with bamboo and a table with writing materials; *signed* KAJIKAWA.—Four Cases, gold lacquer, TAKAMAKIYE, butterflies amid pine branches on one side, a wind screen and gong on the other (2)

237 **Inrō**: *Four cases, gold lacquer, TAKAMAKIYE, masks, hats, fans, etc. for the SAMBASO and other *Nō*; *signed* SHŌRINSAI.—Four cases, gold lacquer, with various shaped panels of flowers and birds; *signed* KAJIKAWA (2)

238 **Inrō**: *Four Cases, black, HIRAMAKIYE, Jō and Uba under pine trees.—*One Case, black, HIRAMAKIYE, a man struggling to lead along a bull; *both unsigned* (2)

239 **Inrō**: Four Cases, gold lacquer, TAKAMAKIYE, a *Nō* Dancer and spectator; *signed* KŌSAI.—Four Cases, gold lacquer, TAKAMAKIYE, cranes and a red sun; *signed* MORIMASA (2)

240 **Inrō**: Four Cases, black lacquer, TAKAMAKIYE, the Pine tree of Naniwa House, Ōsaka.—Four Cases, black lacquer, TAKAMAKIYE, the Temple of Miyajima; *both unsigned* (2)

241 **Inrō**: *Five Cases, gold lacquer, HIRAMAKIYE, Hōhō bird on a Paulownia tree, *signed* HAKUGYOKU HŌIN.—Five Cases, gold lacquer, TAKAMAKIYE, Chinese landscape and waterfalls; *unsigned* (2)

242 **Inrō**: Five Cases, gold lacquer, HIRAMAKIYE, a Cock on a drum and a hen on the other side; *signed* KAKOSAI.—Five Cases, HIRAMAKIYE, blossoming plum trees with poem slips attached; *unsigned* (2)

243 **Inrō**: *Four Cases, black lacquer, HIRAMAKIYE, KINFUNDAME, cranes flying over a river, and tortoises of Long life; *signed* KOMA YASUMASA.—*Four Cases, black lacquer, TAKAMAKIYE, the first cuckoo of spring in mother-o'-pearl, and lespedeza plants; *designed by* HŌGEN YEISEN, *signed* KWANSHŌSAI (2)

244 **Inrō**: Four Cases, black lacquer, TAKAMAKIYE, the discovery of Kogō no Tsubone by Nakakuni.—Three Cases, black lacquer, TAKAMAKIYE, chidori inlaid mother-o'-pearl, and waves, *both unsigned* (2)

245 **Inrō**: Four Cases, gold lacquer, HIRAMAKIYE, landscape and two figures travelling towards a house; *signed* KAJIKAWA. —Four Cases, gold lacquer, HIRAMAKIYE, landscape and entrance to a temple in silver; *both unsigned* (2)

246 **Inrō**: Four cases, black lacquer, HIRAMAKIYE, sparrows on the rim of a basket, and flowers, inlaid mother-o'-pearl, *signed* NANSHI.—Three Cases, black lacquer, tiger and dragon, ZOKOKU NURI, *unsigned* (2)

247 **Inrō**: *Three Cases, made from a tree fungus, REISHI (Polyporus nipponicus) decorated with overlaid metal characters, JŪ, "Long Life."—*Four Cases of various coloured lacs, a crane eating from a bowl, and the LING CHIH or fungus of longevity (Polyporus lucidus) in a vase; *both unsigned* (2)

248 **Inrō**: *Three Cases, natural wood with a branch of nandina, in gold lacquer, and red berries in coral relief.—Five Cases, black lacquer, with lilies in lead and leaves in AOGAI; *unsigned* (2)

249 **Inrō**: Three Cases, brown lacquer, with shaped panels of gold lacquer, flying geese and silver moon on one side, and a goose and reeds on the other; *signed* SAIZAN.—*Four cases gold TOGIDASHI, with bamboo in imitation of Chinese ink painting; *unsigned* (2)

250 **Inrō**: *Four Cases, black lacquer, TAKAMAKIYE, a Falcon on a tree trunk on one side, and birds flying across a waterfall on the other; *signed* KAJIKAWA.—*Two Cases, ivory with gold lacquer panels of various shapes, filled with flowers, etc.; *unsigned* (2)

251 **Inrō**: Three Cases, black lacquer, TAKAMAKIYE, the prow of a warship and a warrior's helmet on waves in lead and mother-o'-pearl.—Four Cases, black lacquer, a monkey hanging on a pine tree.—Two Cases, rectangular, a landscape; *all with netsuke* (3)

251A **Inrō**: *Three Cases, black HIRAMAKIYE, wild geese flying over rice fields; *signed* KAJIKAWA.—*Four Cases, cherry lacquer TOGIDASHI, with a spray of bamboo in black; *signed* TOYOHITO.—Five Cases, black, HIRAMAKIYE, with AOI leaves and curtain hangings; *unsigned* (3)

252 **Inrō**: *Four Cases, black lacquer, HIRAMAKIYE, monkeys and pine tree, ZOKOKU NURI.—Three Cases, gold lacquer, butterflies in KIRIKANE HIRAME.—Four Cases, black lacquer, TAKAMAKIYE, landscape, with raft on a stream; *all unsigned* (3)

253 **Inrō**: Three, TAKAMAKIYE, chrysanthemums, a landscape with waterfalls in silver, and houses by the sea, under rocks; *all unsigned* (3)

254 **Inrō**: Three, TSUISHU, carved with basket work and flowers; brown lacquer, with black panels, Fowls; black lacquer, lilies in gold; *all unsigned* (3)

254A **Inrō**: Four Cases, black HIRAMAKIYE, with pheasants in gold one case fitted with a tray, cherry lacquer, inlaid with a SOMADA dragon and gold waves.—**Inzai-ire**, black and red TSUISHU lacquer, Chinese form, with SHISHI in relief (3)

255 **Inrō**: Three Cases, black TOGIDASHI, with birds flying over waves, in gold; inlaid carved wood OJIME and wood mask NETSUKE.—*Jū-Kōgo: Three Cases, shaped as a KOTO, gold lacquer, with diaper and floral design on the sides.—**A Small Tortoiseshell Box**, with a SHŌJŌ on the lid (3)

256 **Sakazuki**: A set of five, red ground, decorated with subjects for the Five Festivals: (1) The Strand of Takasago with emblems of Longevity.—*(2) Cherry trees, toy dogs, and a basket of shells.—(3) A flag with SHŌKI on it beside an iris pool.—(4) A table for writing by a stream, with lespedeza on the banks.—(5) Chrysanthemums growing by the sea-shore, *the 2 larger ones signed* SHŌMOSAI MASAMITSU (5)

257 **Sakazuki**: Six, red ground: Yōrō waterfall.—*View of Togano-o near Kyōto and steps leading up to a temple.—*View of Shinagawa and the Bay of Yedo.—Two with views of the Temple at Itsukushima.—*View of one of the bridges over the Sumida River; *all unsigned* (6)

258 **Sakazuki**: Six, red ground: *Fern foliage on both sides.—*Cranes flying over conventional waves.—View of the Tea-water Canal, Yedo.—*Emblems of Longevity.—A Carp and water weeds.—Plum blossom and palisade; *all unsigned* (6)

259 **Sakazuki**: Six, red ground: *KAI-OKE, a "shell box," shells, and UTA cards.—*Two of a set of the Gods of Good Fortune in the Treasure Ship, Daikoku and Ebisu.—*Carp in waves.—*The Pine tree of Karasaki, *signed* KIJIKAWA.—*A Sambaso Dancer; *all but one unsigned* (6)

260 **Sakazuki**: Six, red ground: *Peasants planting rice.—*Futen the Wind God playing pranks, *signed* RYŪSENSAI.—*Dolls and a daimyō's MON.—A Tortoise bringing the gift of the Dragon King's daughter to Urashima.—*Two of a set of Storm Dragon and Fuji; *all but one unsigned* (6)

261 **Sakazuki**: Six, red ground: A Shishi by a waterfall.—*View of Naka no Chō, Yoshiwara.—*Shōjō dancing, *signed* MICHIYUKI.—*Dolls for the HINA Festival, *signed* KAJIKAWA.—A man and woman in a Wind Storm, *signed* RYUSENSAI.—*A Crane flying above a pine tree, *signed* GYOKUZAN (6)

262 **Sakazuki**: Six, red ground: Plum-blossom and a bird flying.—*Fukurokujin and two boys warming their hands over a stag-shaped brazier, *signed* KISHŪ.—*A Peacock by a waterfall, *signed* FUKUJUSAI.—Fukurokujin watching a thunder ONI fishing for one of his drums, *signed* TOKWASAI.—Chrysanthemum blooms.—A KIRI MON (6)

263 **Sakazuki**: Four, gold lacquer: A Cock, Hen, and Chick, *signed* GYOKUKOKU.—Cherry-blossom and butterfly, *signed* GYOKUKOKU.—Gourds and leaves, *signed* GYOKUKOKU.—Flying Cranes, *unsigned*.—*Red ground, Seta Bridge on Lake Biwa by sunset, *signed* JŪREISAI.—Black, red and gold symmetric design, *unsigned* (6)

264 **Sakazuki**: Five, in light red: A group of six Tortoises.—A group of five Cranes.—A Bullock Cart.—An Archer shooting at a man.—An ornamental design; and three others, in tortoiseshell and lacquer (8)

265 **A Miniature Cabinet**, black TOGIDASHI, decorated with landscapes, fitted with three drawers, the lower one containing two boxes

266 **A Larger Cabinet**, black HIRAMAKIYE, decorated with various landscapes, over which cranes are flying, on the top Fuji seen beyond Ama no Hashidate; inside the door peonies and rocks in KINJI on a KIRIKANE HIRAME ground; fitted with three drawers, decorated with butterflies, NASHIJI inside

267 **A Miniature Norimon** and pole black TOGIDASHI, ornamented with foliated scrolls and conventional flowers

268 **Suzuri-bako**, black TOGIDASHI, with symmetric design of cherry-blossoms in conjoined lozenges and repeated MON of the Toda of Mikawa, inside the lid a rake, broom and pine branch; fitted with SUZURI, MIZUIRE of gilt bronze, and SUMIBASAMI of lacquered wood, with gilt pewter mounts

269 **Suzuri-bako**: NASHIJI ground, with pine and bamboo, cranes and MINOGAME, and KIRI crests; inside the lid, NANDINA with red berries, fitted with SUZURI and gilt bronze MIZUIRE

*** Exhibited at the Red Cross Loan Exhibition of Japanese Art, London, 1915.

270 **Suzuri-bako**, NASHIJI ground, with a SHISHI in high relief; inside a pair of cranes in high relief in silver, fitted with SUZURI and gilt bronze cinquefoil MIZUIRE

*** Exhibited at the Red Cross Loan Exhibition, London, 1915.

271 **Suzuri-bako**, black TOGIDASHI, with gilt stags crying on an autumn night under a silver moon, partly hidden by mist; inside the lid autumn flowers; fitted with SUZURI and copper bronze MIZUIRE, shaped as chrysanthemum flowers and leaves

272 *Ko-Suzuri-bako, NASHIJI, decorated with detached branches of gold and silver cherry-blossom; fitted with SUZURI, silver MIZUIRE shaped as cherry-blossoms and leaves, and HITSU; for use in the game of KŌ-AWASE

272A **Suzuri-bako**, polished wood, shaped as a battledore, the revolving lid encrusted with floral ornament, fitted with SUZURI and pewter MIZUIRE

272B **Suzuri-bako**, black TOGIDASHI, with a pair of silver geese beside reeds; inside NASHIJI; pewter rims, no fittings.—Another, black TOGIDASHI, with gold clematis flowers, leaves and tendrils; inside black; no fittings (2)

273 **Suzuri-bako**, KINFUNDAME ground, with hydrangea blooms in KINJI and SOMADA; inside the lid, rocks, waves and rising sun; no fittings.—Another, black TOGIDASHI, chrysanthemum flowers, ZOKOKU NURI, inside NASHIJI; no fittings (2)

274 **Fu-bako**, black TOGIDASHI decorated with feathery scrolls and Tokugawa and Maeda MON in alternate gold and SOMADA. Another, cherry lacquer with coloured bird and fruit (2)

275 **Ryoshi-bunko**, black TOGIDASHI with fern and scroll design and the crests of the Yamanouchi and Owari families; inside fitted with tray; HASHIJI. Another, black TOGIDASHI, with gold diagonal pattern; inside fitted with tray, black (2)

276 **An Oblong Box**, polished black lacquer with a Hōhō bird in relief flying above a Paulownia tree, in gold lacquer and KINJI, fitted with a tray and a drawer below; inside the lid tortoises; inside the box sprinkled AOGAI

*** Illustrated in Audsley's "Ornamental Arts of Japan," plate VI.

277 **A Square Box**, polished black lacquer with branches of peach flowers and fruit and an umpire's fan in raised gold lacquer and HIRAME; inside NASHIJI

278 **An Oblong Box**, NASHIJI, decorated with 38 upright panels filled with Views of Famous Places in Yedo and the Provinces; two lidded compartments in the top and three drawers below, with butterfly handles

279 **Ryōshi-bunko**, black HIRAMAKIYE with small fir trees, a weeping-cherry tree and clouds in gold lacquer and HIRAME, inside lid fir trees on clouded NASHIJI

280 **Bentō-bako**, black HIRAMAKIYE with chrysanthemum and other autumn flowers in gold lacquer on the top, containing a small tray, a four-tier box decorated with cherry blossoms, a rectangular SAKÉ bottle with ducks on a stream, and a rectangular bowl with sparrows and bamboo (9)

281 **Uta-garuta Set**: A black TOGIDASHI Box, decorated with floral scrolls and MON, containing two sets of 100 cards for the HYAKUNIN ISSHU game, *i.e.* "Single Songs of 100 Poets," one half bearing painted portraits of the poets and the other half, their compositions (*one of the poet cards missing*)

282 **Makura**, "A Pillow," black HIRAMAKIYE, decorated with solanum plants and MON, pierced on two sides, with sliding TEBAKO for toilet articles; and a **Brush Box**, black HIRAMAKIYE, decorated with fans and pine needles (2)

283 **Ryōshi-bunko**, small size, black TOGIDASHI, decorated with Tokugawa MON, fitted with tray, inside black; and a Box in black lacquer, with two panels in gold lacquer and NASHIJI and two inlaid ivory sparrows; *signed* KIKUGAWA MASAMITSU (2)

284 **A Box**, quadrangular, with slightly domed lid, transparent lac with thickly grouped flowers around streams on top and sides and SUZUKI grass on base and inside; pewter rims. Another, black TOGIDASHI, with scrolls and Tokugawa MON. Another, shaped as two intersected boxes (3)

285 **An Octagonal Box** on four legs, black HIRAMAKIYE with flowers of the four seasons in gold lacquer, the lid set with a plaque of SHIBUICHI inlaid with SHAKUDO and gold flowers and insects. Another, black TOGIDASHI decorated with grasses, the lid set with SHIBUICHI, carp in water; both with pewter rims (2)

286 **Jū-Kōgo**: *Three Cases, KIN-GIN-MAKIYE, shaped as a temple bell.—**Kōgo**, one Case, shaped as a circular birdcage; and a Tray containing three boxes filled with 36 counters for the incense game KŌ-AWASE (3)

287 **Fushi-bako**, NASHIJI with detached floral ornament and MON. Another, black HIRAMAKIYE, with pines, cranes, tortoises and MON; and a Spill Vase, NASHIJI (3)

288 **Jū-Kōgo**, Three, each of three tiers, KIN-GIN-MAKIYE with floral and other decoration (3)

289 **Jū-Kōgo**, three tiers, black HIRAMAKIYE decorated with Hō-hō bird and scrolls. Another, three tiers, NASHIJI with diaper patterns and chrysanthemums.—***Natsume**, black lacquer on gilt pewter with KIKU and KIRI MON (3)

290 **Miniature Fu-bako**, black HIRAMAKIYE with fern scrolls and war fans.—An oblong Tortoiseshell Box, containing three small square boxes, decorated with wild flowers.—*A Square Box, with HAGAROMO and pine tree in relief on the lid in ZONSEI lacquer (3)

291 **Sui-mono Wan**: Three covered Bowls, NASHIJI with floral scrolls; NASHIJI with pines and peach blossom; and black TOGIDASHI, with detached flowers and MON of the Hosokawa of Otokuni (6)

292 **Cha-wan**: *A Cup of the form used in the CHA-NO-YU or Tea Ceremony, red TOGIDASHI in imitation of Yeiraku pottery. —*Another, silver lacquer in imitation of SHIBUICHI, with maple leaves in red and gold.—A carved wood Cup Stand. —Two black TOGIDASHI SAKÉ Bottles; *all damaged* (5)

293 **A Tsuishu Lacquer Tray**; a black HIRAMAKIYE Tray, crane, pine and waves; a circular Tray, KIRI MON; a carved wood Tray; Two small Trays, *signed* GYOKUKOKU; and another, *signed* KŌGYOKU (7)

294 **A shaped Tray**, NASHIJI, Shōjō revelling, NISHIKI rims: *A fan-shaped Tray, bird and flower decoration; *A peach-shaped Tray, NASHIJI, A noble viewing chrysanthemums; *A bean-shaped Tray, black, with flying cranes in gold; *signed* GYOKUKOKU; A Disc with signs of the Zodiac, Roman figures I-XII and characters for South, North, West, East; *A sliding Panel for a cabinet with scene of peasants planting rice; *signed* IPPŌSAI (6)

295 **Two Stands**, black lacquer; two quatrefoil-shaped Trays; a Cake Stand; a bamboo basket-work Tray; a bamboo Table Screen; fifteen Japanese Brushes for writing (22)

296 **A Toilet Set**, black TOGIDASHI, with gold fern scrolls, consisting of a tub, bowl, water ewer and cover; and a metal Mirror; Mirror Case, and Stand, black TOGIDASHI, with cherry blossoms on water (8)

297 **A Toilet Table**, NASHIJI, with pines, cranes and tortoises, fitted with two drawers and a mirror stand; and a metal Mirror in black lacquer case (4)

298 **A Water Ewer** and cover, black lacquer with Tokugawa MON; and a metal Mirror in black lacquer decorated with clematis sprays (5)

299 **A Circular Panel**, black ground sprinkled with AOGAI, half-length figure of a courtezan with ivory face and hands; *signed* SANSEISAI YOHEI. **A Pair of oblong Panels** with oval sunk centres in NASHIJI, surrounded by basket-work design in red lacquer, with Shibayma work of wood pigeons and plum blossom in ivory and wood (3)

300 **Two Nō Masks**, in a plain wood box (3)

301 **A Pair of Sword Boxes**, NASHIJI, with diagonal design and KIRI MON and MON of the Ogesawara of Chizuka, one fitted with a pierced tray (2)

NETSUKE AND OJIME.

302 **Four Ivory**: A Tortoise and Dragon Fly on a nelumbian leaf; *signed* RYOSAI; A Tiger; A Shishi and Cub; An Eagle and Fugu; *signed* HIDEMASA (4)

303 **Five Ivory**: Two Children with a bag; A Monkey seated on a bale of rice; A Landscape in a clam shell; *signed* NAGATSUGU; A Gourd and leaves; Another in pierced bead form (5)

304 **Five Wood**: A Skeleton; *signed* NAGASADA; Nichiren going to Exile on a boat; *signed* TOMOTOSHI; A Priest chanting; *signed* RYŪGYOKU; A Snake emerging from a melon; *signed* ?MASA; A Chrysanthemum with Kikujidō inside (5)

305 **Seven Various**: Amber, KAGAMIBUTA; Ivory, MANJU; Metal, KAGAMIBUTA with gold elephant; *signed and sealed*; Metal, MANJU, pierced floral design; Lacquer, octagonal, with morning glories; and two in Vegetable Ivory (7)

306 **Cloisonne Ojime**, forty-six of various patterns, and a small Gourd (47)

PIPES AND PIPE CASES.

307 **Seven Pipes and Cases**, lacquer with metal ornaments on the sides of the cases (14)

308 **Seven More**, same style (14)

309 **A Carved Deer Horn Case** and Pipe, with Pouch attached; A Leather Case and Pipe; Two Metal Cases, one with Pipe; Four Wood Cases; An Amber and Enamel Mouthpiece, and a pair of HASHI (15)

METAL WORK.

310 **Two Katana**, a WAKIZASHI in red SAYA, and another in black TOGIDASHI SAYA, all with KOZUKA (8)

317 **Twenty-nine Kozuka** in various metals, engraved and inlaid (29)

318 **Thirty-four Kozuka**, one with a blade (34)

319 **Tsuba, Four**: MOKKO, SHAKUDO, A Group of Horses on a NANAKO ground; Round, SHAKUDO, The Story of Chōriō and Kōsekikō inlaid; *signed* YOSHIHIRO; Round, SENTOKU bronze, Shoki and an Oni, CAVO RELIEVO; Round, NIGUROME, engraved with a horseman under a pine tree; *signed* ISHIYAMA KIHŌ (4)

320 **Tsuba, Four**: MOKKO, SHAKUDO, A Man seated viewing peony flowers, on a NANAKO ground; Oval, bronze, A Man looking at Yoro waterfall, inlaid; Oval, truncated, SENTOKU bronze, fern fronds inlaid, pierced rabbit and moon; *sealed* MITSUTOSHI; Oval, SENTOKU bronze, Waterfall and Landscape (4)

321 **Tsuba, Three**: Round, iron, A Messenger Arrow on one side and a Killing Arrow on the other; Round, iron with KAMINARI CHŌ in silver and gold, pierced, gilt rims; MOKKO, iron, A Monkey on a Tree trying to reach the reflection of the moon in water (3)

322 **Tsuba**, Six iron (various), *good, but unsigned* (6)

323 **Tsuba**, Six iron, MOKKO, landscape, *signed* NAOTOSHI; MOKKO, insects; Shaped, crane on tree trunk, *signed* NAOSHIGE; Round, a dragon, *signed* MITSUNAGA; Round, cherry blossom, *signed* MASATOSHI; Round, a coiled leaf, *signed* TOMORAKU; and two bronze MOKKO, insects, and poems on cherry blossom (8)

324 **Tsuba**, Fourteen iron, and three bronze (17)

325 **Maru Kagami**, Three white metal, $4\frac{7}{8}$ *in. diam.*, one in black TOGIDASHI lacquer box decorated with pines, one in a wood box with coloured inlays, and one in an enamelled bronze box; and a *bronze Mirror, 10 *in. diam.* (7)

*** The first three were exhibited at Birmingham, 1894, and all at the Burlington Fine Arts Club, 1894.

326 **Gold splashed Bronze Vase**, shaped as the Peach of Longevity, with stalk handle, bearing the character for Long Life, on three peach-shaped feet

327 **Bronze Kōro**, elliptical bowl-shaped, tripod, with cover in form of a carp in a dish.—Another, circular, shaped body, tripod, chimera handle on lid, and TOKUGAWA crests (4)

*** Both exhibited at Birmingham, 1894.

328 **Bronze Hana-ike**, cast in imitation of plaited work; and another with bulbous body on a stand-like tripod, engraved with wading cranes and poem (2)

*** Both exhibited at Birmingham, 1894.

329 **Bronze Hana-ike**, body of lozenge section with two monster headed handles and a band of fret chased on the body; and another, ovate with broad rim, the body decorated with conventional waves, revolving on a tripod stand shaped as waves, *signed* IZAN (3)

330 **Bronze Hana-ike**, compressed spherical body, long neck with two monster headed handles; and another of quatrefoil section, two handled (2)

331 **Bronze Hana-ike**, bulbous body on circular foot, wide rim to neck, elephant headed handles, with a band of honeycomb in relief round the body; and another, hexagonal body with flat hexafoil rim, two handles (2)

332 **Bronze Hana-ike**, globular body midway between a circular neck and lozenge-shaped base; another, with triple flute handles; and two smaller, with monster headed handles (4)

333 **A tall drop-shaped Vase**, with gold and silver splashing, *signed* TEĪJŌ; another with red splashing; and a Pair of bronze Vases of similar shape (4)

*** Exhibited at Birmingham, 1894.

334 ***Two Bronze Buddhist Bells**; a bronze OKIMONO, a bird on a rock; and a plain bronze KAMA and cover (5)

335 **A Hiroshima Bronze Sake Kettle and Cover**; a bowl-shaped Vase of copper-bronze, with spiral fluting and panels of flowers and animals; and two small bronze Vases (5)

336 **A Brass tripod Kōro**, engraved with dragons and TAMA; and a brass Candlestick with pricket stem (2)

337 **A Brass Kōro**, circular, with pierced cover and swing handle, chased with dragon and TAMA; and a gilt-bronze **Hana-ike**, engraved with ornamental design (3)

338 **A Brass Kōro**, bowl-shaped, with lion's-head handles and engraved design; a brass bottle-shaped Vase, with a dragon in relief round the body; and a silvered-copper cinquefoil KŌRO and pierced cover (4)

339 **A Hanging Vase**, bronze, shaped as a fish; a bronze Crab, Monkey, and Tortoise (4)

340 ***Teshoku**, a tripod hand Candlestick in iron inlaid silver HIRA-ZŌGAN, with peony flowers and foliated arabesques.—**A Cylindrical Iron Vessel** with cover, ring handles, the sides decorated with dragon and waves HORI-AGE (3)

341 **Chōshi**. Three, iron: *One small cylindrical with CAVO-RELIEVO characters for happiness and longevity in relief, iron cover with chased key-pattern.—Another, flattened globular, with band of fret in relief on a rough ground, red splashed bronze lid; *signed* RYŌBUNCHŌ.—The third, octagonal, with panels of landscapes, etc., red bronze lid; *signed* RYŌBUNCHŌ (6)

342 ***A Circular Box**, iron damascened with diaper-work in silver, wistaria in gold, and a border of flowers, fruits and vegetables on the cover; *signed* "MADE BY KOMAI OF KYŌTO."—A metal Saké Pot and cover.—A cinquefoil-shaped Vase, with plum-blossom handle.—An Altar Ornament shaped as a basket of flowers; and a Vase, with volute handles (7)

343 **A Cloisonné Cup Stand**, Dish, Bowl, Vase and Kōro and Cover (6)

343A **A Cloisonné Bowl**, a Cup, and two fan-shaped Plaques (4)

344 **A Metal Nō Stage**, with BIWA, SHŌ, KOTO, TSUZUMI, SHŌKO and the dancer's hat (7 *pieces*).—A Thatched Cottage.—Two metal Cabinets.—Three bronze Insects.—A Mask KASHIRA.—Two Pins.—A Clasp; and ten other pieces of metal work (27)

VARIOUS.

345 **Shōki**, carved wood figure, standing; and a gilt Figure of Buddha, seated (2)

346 **A Silk Fan**, painted with a view on the Sumida river.—Ivory Sticks, in box.—An ivory Box, with carved lid, inside in ebony and ivory checkers.—An ivory BENI Box.—Five other ivory Boxes; and a soapstone Box (10)

346A An ivory articulated Crab

347 **Benten**, and three of her children, reclining, carved ivory; and fifty-four ivory Buttons, Studs, Rings, etc. carved, engraved or decorated with SHIBAYAMA work (55)

348 **Two Persian Lacquer Pen Boxes**; a wood Lime Box, with ivory stopper, inlaid silver wire; and a Chinese Embroidery Case (4)

TEXTILES.

349 **Four Embroidered Fukusa** (4)

350 **Four Embroidered Fukusa** (4)

351 **Six Embroidered Fukusa** (6)

352 **A Curtain**; an Anatolian Scarf; two Indian Scarves; and two pieces of Silk (6)

353 **Two Embroidered Fukusa**; two pieces of Tapestry; and two pieces of Silk (6)

354 **Kimono**; one in black crêpe; one in green crêpe; one unmade, in orange crêpe; a piece of Embroidered Red Crêpe; and a FUKUSA (5)

355 **A White Night Robe**; a striped red silk Indian Robe; two pieces of Tapestry; two unmounted woven KAKEMONO; a Fukusa; five unmade Embroidered Squares; and three pieces of Silk (15)

CHINA AND POTTERY.

356 **Six Pottery Dishes**, Kutani and other wares (6)

357 **Ten Pottery Dishes**, various makes and shapes (10)

358 **Two Dohachi Pottery Dishes**, with stalk handles; a Bowl and Dish, with shrunk enamel glaze; a Jar, with glaze imitating sharkskin; four pieces of SAJI ware; and two others (11)

359 **A Kyōto Sake Kettle**, with decoration in Ninsei style; a RAKU Sake Kettle, in shape of a tortoise of longevity, *sealed* RAKU; another, in Owari ware with raised scrolls; and another; *all with covers* (8)

360 **A White Hirato Hotei**, seated, Cock and Hen, Puppy, Rabbit, Eagle on a rock and Shishi (7)

361 **A Kinkōzan Sake Kettle**, drum-shaped, and cover, with raised figure subjects on the sides; two cylindrical Jars, a Cup and a Vase, all decorated with shrunk glazes (6)

362 **Ninsei Ware**: A Sake Kettle and cover; two HIBACHI, one circular, the other hexagonal (5 pieces); two double gourd-shaped Vases, and a hexagonal pierced Box and cover (11)

363 **Kutani**: A Bowl with Kikujidō writing on chrysanthemum leaves, four other Bowls, three Dishes, two Vases, and a Vase and cover; various styles of decoration (12)

364 **Kutani**: A Water Vessel and cover, of square section, *signed* SETSUSAN; another, with cover, similar; a Sauce Boat; three Teapots and covers; a Goblet; and three Vases; all red decoration (15)

365 **Kutani**: A pair of early Vases, with panels of floral ornament and a red scale ground between, from the BING COLLECTION; an early Vase, bottle shaped; a Bowl, on a circular foot; a Vase; and a small square Tea-jar, with ivory cover (7)

366 **Banko**: A spouted Bowl, painted with fish in red, *impressed mark*; a small hexagonal Vase, with cranes in enamel colours; a cylindrical Water Vessel, in enamel colours, no cover; a Teapot, in variegated biscuit, *impressed mark*; nine Teapots and covers, *impressed mark* NIHON YUSETSU BANKO; two Teapots and covers, *pencilled mark* SANSHOTEI SEIGETSU; and a Dish and cover, *impressed mark* BANKO (29)

367 **Tōkyō**; A Bowl and cover, of Satsuma clay and style of ornament, *signed* UNKAME; a pair of Vases; a tripod Kōro and cover; and a Wall Vase (7)

368 **Kyōto**: A Hibachi (3 pieces); a Vase; a Jardinière and liner; an ovate Kōro and cover; and two Teapots and covers (12)

369 **Awata**: A Teapot and cover, with KIKUMON, *signed* TAIZAN; another, Teapot and cover; an **Akahada** Bowl and cover, *signed* AKAHADA YAMA, BOKU-RAKU; a **Kiyomizu** Bowl, on three feet; a Shishi, with a stand on its back, *sealed* RAKU; a yellow glazed Box, in form of a Shishi, *sealed* RAKU; and two Vases (12)

370 **Imari**: Two circular Dishes, 14 *in. diam.*, and three smaller, in colours; and five others, blue and white (10)

371 **Imari**: A Cake Box and Cover; a Bowl on a circular foot; two other Bowls; and two bowl-shaped Dishes (7)

372 **Awata**: A pair of bottle-shaped Vases and Covers of coiled nelumbian leaves, impressed mark KINKŌZAN; a pair of similar shaped Vases with fruit Covers; and a pair of two-handled Vases, decorated with flowers and birds (10)

373 **Yatsushiro**: A double gourd-shaped Vase; a vase-shaped KŌRO with Shishi on the cover; and two small covered Jars, all with white decoration under dark glazes; a Tea Jar and Cover with glaze imitating shark skin; and a Teapot and Cover (11)

374 **Takatori**: A Jar, with lacquer Cover, decorated with quail and millet in low relief; a **Bizen** Jar and Cover; a lacquered FUTAMONO and Cover; a yellow glazed Bowl; a pair of Vases, blue ground; a **Saji** ware Jar and ivory Cover, and a small Bowl (12)

375 **Ōta**: A beaker-shaped Flower Vase, *signed* MAKUDZU KŌZAN, and five other Vases, all in the delicate colours of the Kōzan make in which no two are alike (6)

376 **Ninsei**: Two gourd-shaped Vases, one with impressed mark MIZORO; two small Jars, similar. **Satsuma**: A bulbous-shaped Vase with long neck, NISHIKIDE decoration, and a square Jar (6)

377 **Various Cha-wan**: One YEIRAKU with pale green glaze, decorated with bamboo and plum impressed mark KAHIN SHIRYŪ; one with fluted sides and green and gold SVASTICA; one with flowers in enamel colours, and six others (9)

378 **Various Water Vessels**: One shaped as the Peach of Longevity, without cover, blue and white, and five others with covers (11)

379 **Various Teapots**: One shaped as an egg-fruit, one triangular, one ribbed as a melon, and five others, all with covers (16)

380 **Various Kōgo**: One shaped as a Sage seated, one as a MOKUGYO, eight in animal forms; and one Figure of a Man saluting, *signed* SHINZA (21)

381 **Various Kōgo**: One shaped as a fish, one as Hotei, one as a pentagonal bag; three others, two white Animals; a Figure of Kwannon; another of Chōkwarō; and another of a Woman and child (17)

382 **Tiny Objects**: Six small Figures, and two larger, in partly glazed pottery, *mostly* RAKAN; a Wayside Shrine; a Thatched Cottage; two imitation stone Lanterns; a Tea-house, and two Figures with nodding heads, all in pottery; a Temple, TORII and two Lanterns, in metal; five miniature Cups and a Spray of Flowers, in china (26)

383 **Various Teapots**, eight, with Covers (16)

384 **Various**: Five Vases; one Vase with Cover; a Tea Jar with ivory Cover; and nine small Jars (18)

385 **Various**: A Fish Pond, and six Bowls of various shapes (7)

386 **Various Bowls**: A small Bowl and Cover, with rice pip piercing filled in with glaze, and ten other Bowls (12)

387 **Mino**: A Cup, Cover and Saucer, and four SAKÉ Cups, all in brilliant cobalt; and nine SAKÉ Cups, in porcelain from other kilns (16)

388 **Various**: An oblong Jardinière and Liner; a cylindrical blue and white Vase; and a two-handled Vase with a blue ground (3)

389 **Various**: An ovoid Jar and Cover, yellow ground; a Cup and Cover; and four blue and white Table Screens (8)

390 **Chinese**: A set of three famille rose Dishes, and three others in enamel colours; *all faulty* (6)

391 **Chinese**: Five blue and white Dishes, various sizes (5)

392 **Kutani**: Twenty Cups and Egg Cups; two whole-colour Dishes; and seven Plates and Saucers (29)

393 **Various**: Forty-two pieces of China and Pottery (42)

394 **A China Cabinet**, black and gold, for hanging on a wall, glazed front; 5 *ft.* 2 *in. high by* 2 *ft.* 8 *in. by* 8 *in.*

395 **A Curio Cabinet**, black and gold, for a mantel shelf, glazed front and sides; 12 *in. high by* 5 *ft. wide by* 10 *in. deep*

396 Thirty-one Wood Stands for vases and works of art (31)

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, London, W.

March 8

CATALOGUE

OF

ENGRAVINGS & DRAWINGS

(FRAMED AND IN THE PORTFOLIO),

INCLUDING

SETTING OUT TO THE FAIR, AND THE FAIRINGS, BY J. EGINTON AFTER F. WHEATLEY, *printed in colours*, ETC.,

The Property of the late COL. BEDFORD, *of Lichfield.*

THE FRUIT PIECE, AND THE FLOWER PIECE, BY R. EARLOM, AFTER VAN HUYSUM; MISS HARRIET POWELL, BY R. HOUSTON, AFTER SIR J. REYNOLDS; THE MATHEMATICIAN, BY J. MCARDELL, AFTER REMBRANDT, AND OTHER FINE MEZZOTINTS,

The Property of a Gentleman.

PORTRAITS, WOODCUTS, AND LINE ENGRAVINGS,

The Property of the Rev. J. C. FOSTER, *deceased.*

A DRAWING OF A WOMAN'S HEAD, BY LEONARDO DA VINCI, AND OTHER IMPORTANT DRAWINGS BY OLD MASTERS, *from the Collection of* BERNARD GRANVILLE, *of Calwich Abbey,*

The Property of A. J. RAM, Esq. K.C.;

AND OTHER PROPERTIES, including

EPSOM, THE SET OF SIX, AND OTHER FINE AQUATINTS, *in colours*; ENGRAVINGS OF AERONAUTICAL SUBJECTS; DRAWINGS OF SPORTING SUBJECTS, *in colours*, BY S. HOWITT; TOPOGRAPHICAL DRAWINGS, DESIGNS FOR ORNAMENTS, ETC.; ENGRAVINGS, IN LINE, STIPPLE AND MEZZOTINT, *some in colours*; PORTRAITS, LANDSCAPES AND FANCY SUBJECTS, ETC.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

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AT ONE O'CLOCK PRECISELY.

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II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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CATALOGUE

OF

ENGRAVINGS AND DRAWINGS.

FRAMED AND IN THE PORTFOLIO.

FIRST DAY'S SALE.

FRAMED.

LOT		
1	George I, and The Elements of Water, by J. Simon, *transfers on glass*; and two Lithographs of St. Helena, *loose*	4
2	Partridge Shooting and Hare Hunting, by T. Burford, after Seymour, *transfers on glass*	1
3	Portrait of Lady Swinburne, grandmother of the Poet	1
4	The Giralda Seville, by Axel H. Haig, *signed proof*	1
5	Interior of San Zeno, by Axel H. Haig, *signed proof*	1
6	Napoleon crossing the Alps, after Gerard, *proof before letters*	1
7	Nature (Calmady Children), by S. Cousins, after Lawrence	1
8	Miss Macdonald, by S. Cousins, after Lawrence	1
9	Lady Cust, by H. Cousins, after Middleton; and Lady Blessington, by S. Cousins, after Lawrence	2
10	J. McArdell, after Sir J. Reynolds. Jane Countess of Hynd-ford	1
11	John the Baptist, by Sir Benjamin West, *chalk drawing*	1
12	Black Monday, or the Departure for School, by J. Jones, after W. R. Bigg	1
13	A Winter's Tale, by V. Green, after J. Opie	1
14	Card Players with Flush and Pam, by J. Dean, after J. Opie	1
15	James Duke of Richmond, by R. Earlom, after Vandyck	1
16	Salisbury Cathedral, by D. Lucas, after J. Constable, *cut close*	1
17	The Start for the Derby, by C. Hunt, after J. F. Herring, *in colours*	1

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18 Steeplechase Cracks, by J. Harris, after J. F. Herring, *in colours* 1

19 Adelaide, by and after T. Cheesman, *printed in colours, margins* 1

20 Lady Stanhope, by Watson, after Sir J. Reynolds 1

21 Prince Albert's Harriers, by G. Payne, after W. Barraud; and The Meet at Blagdon, by T. Lupton, after Snow, *on strainers* 2

22 NEIL GOW, by W. Say, after Sir H. Raeburn, *proof* 1

23 Lord Villiers and his sister; Richard Lord Clifford and his sister; and the Duchess of Ormond, by J. Smith, after Kneller 3

24 John Duke of Marlborough; and James Duke of Ormond, by J. Smith, after Kneller 2

25 Sir Ralph Cole, by F. Place, after Lely 1

26 Thomas Earl of Strafford, by J. Simon, after C. D'Agar; Lord Chief Justice Parker, by Kyte, after Kneller; and Sir Godfrey Kneller 3

27 Lady Katherine Hyde, by W. Faithorne, after M. Dahl; and another, by J. Smith, after Kneller 2

28 The Fountain of Hunters, by E. Kirhall, after Wouvermans; and A River Scene with men fishing, *proof before letters* 2

29 The Ratcatchers, by C. Visscher; and A Family Group, by C. de Jonghe 2

30 Dutch Interior, by Gole; Charlotte and Werter, by Schleich, after Northcote; The Royal Family at Windsor Castle, by Le Blond; and another 4

31 Penny Wedding, after Lizars, *in colours* 1

32 Reading the Will, after Lizars, *in colours* 1

33 Perdita (Mrs. Robinson), by Dickinson, after Reynolds 1

34 Charge of the Light Brigade; The Charge of the Heavy Cavalry; and two others of Crimean Battles, lithographs after W. Simpson 4

35 Bacchanalians, by Madame Bovi, *printed in colours*; and an oval Portrait of a Lady, *printed in colours* 2

36 THE BIRTH OF SHAKESPEARE, and Shakespeare's Tomb, by F. Bartolozzi, after Angelica Kauffman, the pair, *printed in colours* 2

36A Four-in-Hand and Tandem, by E. G. Hester, after H. Alken, *in colours*; a pair of Proofs—Lady riding to Hounds; and two others 6

The Property of the late Colonel Bedford, *of Lichfield.*

37 SETTING OUT TO THE FAIR AND THE FAIRINGS, by J. Eginton, after F. Wheatley, *printed in colours, very fine and good margins, but titles cut out* 2

38 Sacrifice to Venus, and companion, *oval stipple engravings, printed in colours*, the pair 2

IN THE PORTFOLIO.

39 Rather Varment and Something Slap, by C. Hunt, after H. Alken, a pair, *aquatints, in colours* 2

40 Very Spicy, by C. Hunt, after G. H. Alken; and another, *aquatints, in colours* 2

Other Properties.

41 Ticket for Signor Marchesi's Benefit, by Schiavonetti, after R. Cosway; and other Tickets, by Bartolozzi 7

42 Tickets for Concert Benefits, Balls and Theatres, by Schiavonetti, Sharp, and others 12

43 The Cup of Delight, by Pastorini, after W. M. Craig; Winter and Summer, by P. W. Tomkins, after Hamilton; and other Fancy Subjects 12

44 A Scrap-book, containing Drawings and Engravings of Arms and Armour, Fancy Subjects, Etchings and Portraits 1

45 Views of Weymouth, Scarborough, Dover, Portland, and other Topography; and three Drawings *in a portfolio.* 52

46 Miss Farren as Hermione, by E. Fisher, after Zoffany 1

47 Love, Woman and Wine; A Nymph; and three other Engravings; all by J. K. Sherwin 5

48 The Five Senses, *mezzotints*, by Houston, after R. Pyle; and other Engravings *a parcel*

49 Falstaff at Herne's Oak, by Benedetti; and Falstaff's Escape, by J. Chapman, both after H. Bunbury, *printed in colours* 2

50 Falstaff reproved by King Henry, by Shenner; Falstaff, at Justice Shallow's, mustering his recruits, by N. Gardiner; and Sir Andrew Aguecheek, Sir Toby Belch and the Clown, by P. W. Tomkins, after H. Bunbury, *printed in colours* 3

51 Fabio Brulart de Sillery; Jules Hardouin Mansary; and Jean Baptiste Michel Colbert; all by G. Edelinck 5

52 Bardo Bardi Magalotti; Henri de la Marche de Parnac; and Charles Amedee Broglie, Comte de Revel; all by C. Vermeulen 3

53 Jean Paul Bignon, by Audran; Pierre Nolasc Couvay, by Drevet; and other French Portraits, Etchings, etc. 21

54 The Lucky Sportsman, by Soiron, after G. Morland 1

55 The Life of Bonaparte, by John Corry, *with portrait of Bonaparte by Cruikshank*; At Home in the Nursery; Breaking Up; Le Retour de Paris; and other Caricatures, by G. Cruikshank, *two framed* 10

56 Dance of Bulgarian Peasants; Terapia; Tombs of the Kings of Judah; Camp at Daud Pascia; Views in Syria; Napoleon; Portraits of Fighting Men; etc. 21

57 La Place de la Pucelle; Cathedral of Rouen; and Ghent, after S. Prout, *aquatints, in colours* 3

58 Grouse Shooting, and Woodcock Shooting, by G. Leighton, after J. M. W. Turner, *in colours* 2

59 A Steeplechase, by C. Hunt, after H. Alken junr., a set of four, *in colours* 4

60 Buffalo Hunt on Snow Shoes; Buffalo Bull grazing; Buffalo Hunt, the Chase; and Wild Horses at play, *lithographs*, by McGahey, after Catlin; and River Berbice, Christmas Cataract and Pure Piapa, *lithographs, in colours*, by P. Ganci, after C. Bentley 6

61 H.M. Brig "Daring," and H.M. Steam Frigate "Firebrand," *lithographs*, by Vernon; and Destruction of the American Emigrant Ship "Ocean Monarch," *lithograph*, by A. Maclure, after Prince de Joinville 3

62 Macbeth, by Woollett, after Zuccarelli; Solitude, by Woollett, after R. Wilson; Twickenham, by Sir Seymour Haden; Sir Edmund Probyn, by J. Faber; George Lambert, by Faber; and two other Portraits 7

63 Coaching Prints, *in colours, proofs* 3

64 Paul I granting Liberty to General Kosciuszko, *mezzotint*, by J. Daniell, after H. Singleton 1

65 The Presentation of Medals and Clasps to the Bombay Fusiliers at Poonah, 1852, by J. Harris, after H. Martens, *printed in colours* 1

66 Epsom. Saddling in the Winner; The Betting Post; Preparing to Start: The Grand Stand; The Race Over; Settling Day at Tattersall's; by C. Hunt, after James Pollard, the set of six, *in colours, very fine* 6

66A The Departure from Brighton, by J. Murphy, after F. Wheatley, *open-letter proof, very fine* 1

66B Going to Labour, by R. Earlom, after F. Wheatley 1

ENGRAVINGS OF AERONAUTICAL SUBJECTS.

67 François Pilatre de Rozier, by J. Collyer, after J. Russell; the same, by S. Goulet; and M. Blanchard, by Klinger 3

68 Aérostation out at Elbows, *caricature of Vincent Lunardi, coloured* 1

69 J. de Montgolfier, and Étienne de Montgolfier, by Le Beau, after Binet 2

70 N. Charles, by Miger; and E. Montgolfier, by Le Grand, after Pujos 2

71 N. Charles, *published by Esnauts and Rapilly*; and another of the same, *line plate, with vignette of ascent beneath* 2

72 General Claude Martin, by Le Goux, after Regnaldi, and Valentine Green, by Freeman 2

73 Charles Green, by G. T. Payne, after J. Hollins, *proof before the title* 1

74 The Aérostat, W. Miller flying on his machine, by C. F. Cheffins, after J. Absolon, *lithograph, in colours* 1

75 Expériences du vaisseau volant de M. Blanchard le 28 Février, 1784, by Deny, *with Blanchard's autograph*; and 2me Expérience du vaisseau volant de M. Blanchard pour le mois de Mai, 1784, by Deny 2

76 Expérience du vaisseau volant de M. Blanchard, 2 Mars, 1784, by Denis, after Desrais, *coloured* 1

77 La Machine Aérostatiq. vue du côté du Château, *published by Campions Frères, coloured* 1

78 Globe Aérostatique, by Denis, after Desrais 1

79 Les Folies, by Le Coeur, after Watteau, *aquatint* 1

80 Balloon Ascent from the grounds of the Hôpital des Enfants Trouvés, Nantes, by A. Henon 1

81 Montgolfier's Balloon Ascent before the Dauphin, 1783, engraved by N. de Launay; the same, *published by Vachez*; and another of the same, *published by Basset, coloured* 3

82 Sphère Aéronautique ou Globe volant, *aquatint* 1

83 Le Ballon de Lyon, 1784; and Expérience Aérostatique, the same event, *published by Joubert* 2

84 Balloon Ascent by M. Blanchard at Nürnberg, by and after F. A. Annert; and the same, by and after J. L. Stahl 2

85 Représentation des Globes Aérostatiques inventés par M. Montgolfier, after Baricolo; and L'Alarme Générale des Habitans de Gonesse, 1783 2

86 Expérience du Globe Aérostatique de MM. Charles et Robert, by A. Sergent; and the companion Print 2

87 Tickets for Lunardi's Ascension at Herriot's Garden, initialled by Lunardi 3

88 Prime Bang Up at Hackney, or a Peep at the Balloon, 12th Augt. 1811, *coloured*; An Appropriate Text, by Heath, *coloured*; A New Pantomime Harlequine, by J. Sayer; and another, by Gillray; *caricatures on ballooning* 4

89 All on Fire, destruction of a balloon in Lord Foley's garden, *aquatint, published by Wyatt*, 1784

90 Ascent of Mr. Sadler and Miss Thompson from Burlington House, July 29, 1814, by J. G.; Voiture à Vapeur Aérienne, *lithograph*, by De Thierry; and Aerostation, by Barker 3

91 The First Carriage, the "Ariel," *lithograph*, by T. Picken 1

92 The First Carriage, the "Ariel," *lithograph*, by W. J. Walton 1

DRAWINGS.

93 "À la gloire de M. Montgolfier," etc., *sepia drawing of a monument to the memory of M. Montgolfier* 1

94 Sleeping Lion, *drawing in chalk* 1

95 Woodcock Shooting, by S. Howitt, *drawing in water-colours* 1

96 The Otter Hunt, by S. Howitt, *drawing in water-colours, signed* 1

97 Walking Match against Time, by Rowlandson, *water-colour drawing* 1

98 Church Street, Grantham, and Stanley House, Cheshire, *sepia drawings*, by A. Rimmer; and three Water-colour Drawings of Russian Costumes 5

99 The Turks attacking Kinburn, *sepia drawing, signed* N. 1789; Two Crayon Drawings and an Oil Painting—Male Portrait 4

100 Landscape with figures, *signed* David Cox, *drawing in water-colours* 1

The Property of a Gentleman.

Framed.

101 The Fruit Piece and The Flower Piece, by R. Earlom, after Van Huysum, the pair, *proofs*; *on the paper, at the back, is written first proofs, presented to his godson Laurie, by Richd. Earlom, Esq.* 2

In the Portfolio.

102 Drawings, *in pencil and crayon*, by Richard and William Earlom, and R. H. Laurie, *mostly signed and dated* 21

103 Waterloo Place, Pall Mall, *in water-colours*; and other Drawings, *in sepia, pencil and water-colours*

104 Ruins of Pompeii, *drawings in body colours* 2

105 Views of Liverpool, Ipswich, Woolwich, Sheerness, Plymouth, Exeter, etc., by S. and N. Buck 14

106 Views of Ancient Castles and Buildings, by S. and N. Buck 75

107 Highgate Archway, Aquatic Theatre, Sadler's Wells, Richmond, Ranelagh Gardens, Vauxhall Gardens, St. James's Park, and other London Views, *published by R. H. Laurie, R. Sayer, and Laurie and Whittle* 26

108 View of the First Bridge at Paddington over the Grand Junction Canal; with Pencil Drawing of the same bridge, *dated* 1801; and View of Paddington Green, *aquatint, published by R. Sayer and J. Bennett* 3

109 Somerset House, by T. Sutherland, after D. Turner, *proof*; Arcade, north front of Royal Exchange, and Water Gate, York Buildings, by T. Malton; and seven Views of Wales and Ireland, *in original wrapper, aquatints* 10

110 New Hungerford Market, London, with the balloon ascent of Mr. Graham, July 2nd, 1833, *lithograph*, by J. S. Templeton, after R. W. Billings 1

111 View of London from the Thames; View of Blackfriars Bridge; Southwark Bridge; and other London Views, *aquatints and lithographs, all in colours* 24

112 View of Naples, La Chute du Rhin at Schaffhouse, *aquatints, in colours*; Views of Channel Islands, Falmouth, etc., *bound in a volume* 25

113 Views of Oxford from the Almanacs; General Infirmary, Leeds; Plan of the Royal Palace, Gardens and Park, at Richmond, by R. Sayer; Stonehenge, Brighton, and other Views

114 Antwerp Cathedral, Windsor, Canterbury, and other Views, after Hollar; Antwerp Cathedral, etc. 21

115 London Bridge, *aquatint*; Highbury College; Kensington Palace; St. Paul's; and other Views 7

116 Interior of Surry Chapel, with Rev. Rowland Hill preaching, by Bluck, after Pugin and White, *aquatint* 1

117 The West Prospect of the town of Great Yarmouth in Norfolk, by J. Harris, after J. Corbridge, *large view on three sheets* 3

118 William III, by P. Gunst, after J. Brandon, *large line plate* 1

119 Napoleon, by Whessell; Sir William Wyndham, by J. Faber; and other Portraits 39

120 Sigismunda (Mrs. Siddons), by T. Watson, after F. Wheatley, *first state proof before the title*; and Mad Tom, by R. Earlom 2

121 Miss Nailor as Hebe, by J. Wilson, after Pine; Elizabeth, Queen of Bohemia, by J. Faber, after Mierevelt; Archbishop Secker, by J. McArdell; and two other Portraits 5

122 Miss Beatson, by E. Judkins, after C. Read; and Miss Harriet Parrot, by V. Green, after Falconet 2

123 Admiral Charles Knowles; Sir Charles Hardy; and Sir Edward Hawke, by J. McArdell, after Knapton 3

124 William Pitt, by and after H. Kingsbury 1

125 Henry Grattan, by E. Scriven, after A. Pope, *with large uncut margins* 1

126 George III, *engraver's trial proof*; and Queen Charlotte, *first state*, both by R. Houston, after Zoffany 2

127 Miss Harriett Powell, by R. Houston, after Sir J. Reynolds, *first state, very fine, and with large margins* 1

128 William, Lord Newbottle, and Lady Elizabeth Kerr, by V. Green, after C. Read, *proof before all letters* 1

129 The Connoisseur, and Tired Boy, by P. Dawe, after H. Morland, *proof, fine and with large margins* 1

130 The Mathematician, by J. McArdell, after Rembrandt, *proof before all letters, very fine, and with uncut margins* 1

131 The Full of the Honeymoon, by R. Laurie, after F. Wheatley, *proof before all letters, damaged* 1

132 The Village Ghost, by R. Laurie, after H. Singleton, *proof before all letters, fine large margins* 1 — 4 15

133 Tobias and the Angel, by McArdell, after Rembrandt: The Mill, *proof before letters*: and two others 4 — 10

134 The Calm and the Storm, by S. Paul and R. Philpot, after J. Vernet, *mezzotints, proofs before the titles* 2 — 1 4

135 Jack's Return, after Lord Howe's glorious victory, *mezzotint*; Battle of Trafalgar; and other Prints of Shipping, *in line and aquatint* 16 — 3 6

136 Europe, Asia, Africa and America, by G. Wagner; Landscapes, Caricatures, etc. 53 — 16

137 Changing Guard at St. James's Palace; England's Royal Pattern, or the History of Charles ye First; and other Historical Engravings 14 — 1 8

138 Colonel Mordaunt's Cock Match, by R. Earlom, after J. Zoffany, *etching, open-letter proof and keyplate* 3 — 16

139 Embassy of Hyderbeck to Calcutta, by R. Earlom, after J. Zoffany, *etching, open-letter proof, lettered impression and keyplate* 4 — 9 10

140 A very large and interesting Collection of London Topography, *contained in two portfolios* — 3 5

141 A large Portfolio 1 — 5

SECOND DAY'S SALE.

The Property of the Rev. J. C. Foster, *deceased.*

LOT		
142	Woodcuts, old Line Engravings and Etchings	*a parcel*
143	English and Foreign Topography	*a parcel*
144	Caricatures, Fancy Subjects, etc.	*a parcel*
145	Niobe, by W. Sharp, after Wilson, *proof*; Jacob and Laban, by Woollett, after Claude Lorraine; and three others	5
146	A large number of small Portraits, suitable for extra illustration	*a parcel*
147	Joshua Sylvester, by C. van Dalen; and other early English Line Portraits, by Faithorne, R. White, Lombart, and others	15
148	Francis de Sales, by N. Pitau; Hugh Blair, by Bartolozzi, after Raeburn; John Selden, by J. Faber; and other Portraits	23
149	Charles Dickens, by T. O. Barlow, after W. P. Frith; Daniel O'Connell, by and after R. M. Hodgetts; and two other Portraits	4
150	Lithographic Views of the Falls of Niagara, *proofs*	4
151	Spring, by D. Lucas, after J. Constable; Assumption of the Virgin, by V. Green, after Murillo; and other mezzotints	9
152	Hero and Leander, by G. Kellaway, after Delorme, *printed in colours*; Ecureuse, and Apprentie Couturière, after Bouchardon; and other fancy subjects	19
153	An Album containing modern Etchings	65
154	A large Scrap-book, *size* 25¼ *in. by* 20½ *in.*; and a Case containing photographs of the Tombs at Tattah	2

DRAWINGS.

155	Magpie Public House, Warley Common, Essex; Near Compton, Sussex; and Lady Holt, near Compton, Sussex; drawings in water-colours, by G. Wollaston; and two other drawings	5
156	Bacchanalians, by B. Graat; A Bishop giving Alms to the poor, by Cavedore; and other Old Master Drawings, *in water-colours, pencil and crayon*	

DRAWINGS BY OLD MASTERS.

From the Collection of BERNARD GRANVILLE, *of Calwich Abbey, Ashbourne, Derbyshire, the friend of Handel and Rousseau, and now*

The Property of A. J. Ram, Esq. K.C.

ANONYMOUS.

157 Two Women seated on the ground, by a Dutch artist, *pen and wash*; and St. Christopher, and another, by different artists 3

158 Landscapes in the manner of Breughel, *pen and wash of various tints* 2

159 The Virgin and Child, *black chalk heightened with white*; and Mary Magdalene, *black chalk* 2

160 Holy Family with St. John; and Marriage of St. Catherine, a pair, *pen and red wash* 2

161 Portrait of a young Man, inscribed Finardes Lasselli (?), *black and red chalk heightened with white* 1

162 Scenes in the Life of the Virgin Mary: a series of ten small finished Drawings, *in pen and sepia wash*; and the Virgin and Child in Glory, by a different artist 11

163 Illustrations to the New Testament: a series of very small highly-finished Drawings, *in sepia* 10

164 A Church and other Buildings on the banks of a river; and another, a similar subject, by a Dutch artist *whose signature is not decipherable, dated* 1627 *and* 1637, *pen washed with colours* 2

165 River Scene with shipping; and Vessels near a quay, by the same artist 2

J. BOTH.

166 Old Cottages on the borders of a stream, *black chalk and sepia wash* 1

J. CALLOT.

167 Two Landscapes, with buildings and figures, *pen and brown ink* 2

S. DELLA BELLA.

168 A Seaport, with numerous figures, *pen and wash*; and a Study of three heads 2

DUTCH SCHOOL.

169 A Bridge over a river and other buildings, with figures, *black chalk with tinted wash*; and Landscape with a cannon, *black chalk* 2

170 A Church and other buildings on the banks of a stream, *in colours*; and a partly ruined Cottage, *black chalk, with sepia wash* 2

171 Small oblong Drawings of River Scenes, with boats, etc., a pair, *in india ink* 2

172 Men-of-war and other shipping, *pen and water-colours* 2

GERMAN SCHOOL.

173 Nude Female in a car drawn by Dragons, *an oval, pen and bistre* 1

174 Two old Castles, *pen and bistre* 2

J. GRIFFIER.

175 River with high banks, with figures, *pen and wash, signed* 1

H. HOLBEIN (School of).

176 Portrait of a Woman, *black chalk heightened with white*; and two small Heads of Old Men, by a different Master, *on one mount* 3

LE PRINCE.

177 A Fête Champêtre, *a sketch in bistre* 1

A. RADEMAKER.

178 Landscapes, with Roman tombs, etc., *in bistre, signed* 3

179 Landscape, with classical buildings, men and women dancing, *pen and india ink wash, signed* 1

SIR P. P. RUBENS.

180 Head of a Girl, *black and red chalk, signed* 1

J. SILVESTRE.

181 The Louvre and Pont Neuf from the river, *pen and tinted wash* 1

182 A Town on the banks of a river; and another, *pen and tinted wash* 2

SIR A. VANDYCK.

183 Head of a Child, *black and white chalk* 1

LEONARDO DA VINCI.

184 Head of a Woman, *pen and body-colour; from the collection of Sir P. Lely* 1

W. DE VOS.

185 River Scene, with man propelling a boat, *black chalk* 1

A. WATERLOO.

186 Landscape, with a group of trees, *chalk with india ink wash* 1

187 Mountainous Landscape with figures, *chalk with sepia wash*; and another 2

188 Drawings by Old Masters. An oblong folio Volume, containing a collection of Landscapes, Sea-pieces, etc., principally by Dutch and Flemish artists; with two other Drawings *loosely inserted* 38

Another Property.

ENGRAVINGS.

FRAMED.

189 Brunnen on the Lake Lucerne; and The Falls of the Rhine from the Schweizerhof Hotel 2

190 Miss Cosway, by J. Condé, after R. Cosway 1

191 La Halte, by F. Jasinski, after E. Meissonier, *remarque proof on vellum, signed by painter and engraver* 1

DRAWINGS. In the Portfolio.

192 View of Vevey, Switzerland, 1835, *water-colour drawing*

193 Pencil drawings of Heads, Windsor Castle, Pegwell Bay, York, etc., by G. Harlow White, *some signed and dated* 18

194 A Prior and A Waterfall, by James MacCulloch, *R. W. S. drawings in water-colours* 2

195 Near Petersfield; Near Lyndhurst; and Finchdean, near Rowland's Castle, by G. R. Smith, *drawings in water-colours, signed and dated* 3

196 Quarr Abbey, Isle of Wight; Faversham; Comrie Grieff, N.B.; and The Dee near Ballater, by G. R. Smith, *drawings in water-colours, signed and dated* 4

197 Topographical Drawings, *in water-colours, sepia and pencil*, by H. Bridges, W. Beilby, Cattermole, and others 9

198 Landscape, by De Kuiper, *in sepia*; Man seated, and A Girl's Head, both by R. W. Macbeth; and other drawings 9

199 Naval Engagements and Shipping, *drawings in water-colours* 4

200 Topographical Drawings, by F. Watts, *in pencil* 4

201 Portrait of J. Richardson, by himself, *crayon drawing* 1

202 Child and Butterfly, by W. T. Coleman, *water-colour drawing, signed* 1

203 Farmyard Scene, by La Cave, 1801, *signed and dated* 1

204 Design for the Monument of Cardinal Wiseman, by C. A. Buckler, *sepia sketch*; and A Lake Scene, by Jackson 2

205 Ruins of an Abbey, by J. Varley, 1807, *water-colour drawing, signed and dated* 1

206 Designs for Ceilings, by G. Manocchi, *sepia drawings* 3

207 Designs for Wall Decorations and Ceilings, by G. Manocchi, 1775, *drawings in water-colours, one signed and dated* 4

208 Family Group, by Picot, after Monnet, *in red*; Child and Dog, by Mrs. Cosway, after R. Cosway; The Rose Bud, by Agar, after Westall; and other fancy subjects 6

209 Cherubims, The Truth of Infancy, etc.; and Cipriani's Rudiments of Drawing, by F. Bartolozzi, *in wrappers* 2

210 Etchings from the pictures by Guercino, Bartolozzi and others, *one volume* 1

211 Mother and Daughter, *stipple engraving, in colours* 1

212 Balloon Ascent, 1783, entitled "Sphere Aeronautique, ou Globe volant," *aquatint* 1

213 Sleighing in North America, *published by G. S. Tregear, aquatint, in colours* 1

214 Buckingham Palace, Whitehall, Westminster Abbey, Charing Cross, Horseguards and Westminster Bridge, by T. S. Boys, *lithographs in colours* 6

215 Views of Venice, by Parr, Miller and T. Bowles; and Venetian State Barges, by Alessandri, *coloured* 14

216 The English Setter, by Cook and Smith, after Milton; The Cow Herd, by Facius, after P. Potter; The Country Club, after Bunbury; and three others 6

217 Drawing from the Gladiator, by Pether, after Wright *of Derby*; A Soldier, by Pether, after Giorgione; and A Biblical Subject, by Gosse, after Bol, *proof* 3

218 Installation of Earl of Westmoreland as Chancellor of Oxford, by T. Worlidge; Two Naval Actions; and two other Historical Prints 6

219 J. Lutma, by Lutma; and Etchings by Both, F. Curti, and others 11

220 A Cavalier, by Jules Jacquet; and Connoisseurs, by L. Ruet, both after Meissonier, *remarque proofs* 2

221 Mill Wheel, by A. de Gravesande; and other Modern Etchings by Delatre, Jules Adeline and J. Chalon 4

222 The Angelus, by Camille Fonce, after Millet, *remarque proof* 1

223 Abbaye de la Misericorde, Venice, by P. F. Lamy, *in colours* 1

224 The Durham Ox, by Whessell, after Boultbie, *printed in colours* 1

225 Balkan Mountain, 2 *plates*; Pera; Castle in Island of Tortosa; and Ciala Kavak, *aquatints, in colours, published by W. Watts* 5

226 Morland's Emblematical Palette, by S. W. Reynolds; and The Poor Soldier, by H. Richter, after Lady Bedingfeld, *both in colours* 2

227 The Waterfall of Niagara, by R. Hancock, *coloured* 1

228 Holeing a Cane-piece, West Indies; Buttermere Lake, by Hassell, after Walmsley; and Derwentwater, *aquatints, printed in colours* 3

229 Six Views of Abyssinia, by Havell, after Salt, *aquatints, printed in colours* 6

230 Souvenir de Mont Blanc; Views of Mont Blanc and Chamouni, *lithographs, 2 volumes*; and fifteen small coloured Views of Switzerland, *in a portfolio* 3

231 Views in Switzerland, by Bodmer, Hurlimann and others, *aquatints, printed in colours* 9

232 Vue de la Vallée de Chamouni, by Carl Hackert: another View of the same, by F. Monti; and a Lithograph of Mont Blanc, *all in colours* 3

233 Vue de Servoz, by Linck; Grindelwald and Mont Wetterhorn, by Lafond; and Grindelwald and Mont Eiger, by Lery, *aquatints, in colours* 3

Other Properties.

234 Obelisk Turnpike, St. George's Road, by Dagaty; and Whitechapel Turnpike, by Schutze, after Rowlandson, *aquatints, printed in colours* 2

235 The Merry Wives of Windsor, by Simon and Thew, after Rev. William Peters, *open-letter proofs* 2

236 Plates from Boydell's "Shakespeare," *open-letter proofs* 10

237 William Lillywhite the cricketer; George IV driving; Napoleon, and other Portraits 7

238 Advance Guard of the Mahratta Army joining Earl Cornwallis at Seringapatam; Hatfield House, by Reeve, after Buckler, *aquatint*; and other Portraits, Caricatures, etc. 12

239 English Light Horse attacking French Artillery; Russian Hussars attacked by French Horse and Foot; and others, Military, by Merke, Ziegler and Bluck, after Gessner, *aquatints, printed in colours, in a volume* 8

V. GREEN.

240 Francis Drake, after N. Drake (*C. S.* 40); Thomas Gent, after Drake (*C. S.* 51); and Gregory Sharpe, after Crosse (*C. S.* 120), *second state* 3

241 Catherine Hunter, after Calze (*C. S.* 71), *second state*; and Mrs. Agneta Yorke, after Cotes (*C. S.* 144) 2

242 William, Lord Newbattle, with his sister, after Read (*C. S.* 91), *second state*; and Harriet Parrot, after Falconet (*C. S.* 97) 2

J. G. HAID.

243 Charles, Earl Camden, after Reynolds (*C. S.* 1a), *third state*

C. H. HODGES.

244 Henry Hope, after Reynolds (*C. S.* 17) ; and Henry Hubbard, after Heins (*C. S.* 19), *second state, two impressions* 3

T. JOHNSON.

245 Janet Wedderburn, Lady Erskine, after Ramsay

J. MacARDELL.

246 Master Jacob Bouverie, after Reynolds (*C. S.* 26) ; and Edward Duke of York (*C. S.* 59), *second state* 2

247 Catherine, Countess of Egmont, after Hudson (*C. S.* 60) ; and John, Earl of Egmont, after Hudson (*C. S.* 61) 2

248 John Jackson, after Vander Myn (*C. S.* 109) ; David Jennings, after Jones (*C. S.* 110), *third state* ; Edward Maurice, after Hudson (*C. S.* 126) ; and Thomas Newman, after Webster (*C. S.* 137) 4

249 William, Earl of Strafford, after Reynolds (*C. S.* 172), *second state* ; Admiral Vernon, after Gainsborough (*C. S.* 182), *cut on inscription space* ; and Captain Andrew Wilkinson, after Mathias (*C. S.* 187) 3

250 Lady with embroidered sleeve, after Ramsay, called Mrs. Gomeldon (*C. S.* 198), *first state, fine*

R. PURCELL.

251 Miss Hunter, after Wilson (*C. S.* 42) ; and Lady George Lennox, after Ramsay (*C. S.* 51) 2

J. THOMPSON.

252 Sarah Woodcock (*C. S.* 2), *second state, fine and scarce*

J. WATSON.

253 Abigail Drummond, after Black (*C. S.* 47); and Miss Jones, after Read (*C. S.* 85), *third state* 2

254 Lady Molineux or Mrs. Barry, after Kettle (*C. S.* 101), *second state*

T. WATSON.

255 Andrew Stuart, after Reynolds (*C. S.* 35), *fine*

256 Mary, Lady Grey, by Corbutt, after Lely (*C. S.*; *A. Browne*, 12); Elizabeth, Countess of Northumberland, by Corbutt, after Lely (*C. S.*; *Beckett*, 78); and Lady Lisle, *published by Bowles* 3

257 Flora Macdonald, by Faber junr., after Pickering (*C. S.* 417), *first state, fine*; and the companion print, *second state* 2

258 Lady Grace Gethinge, Countess of Roxburgh; Mrs. Pilkington (*C. S., page* 1742); and another 2

P. VAN GUNST.

259 Jane Goodwin, Lady Wharton; Arthur Goodwin; Mary Smith, Lady Carye; and Philadelphia and Elizabeth Wharton; all after Vandyck 4

260 Lucy Percy, Countess of Carlisle; Anne, Countess of Chesterfield; Patrick, Lord Chaworth; and William, Viscount Grandison; all after Vandyck 4

P. VANDERBANC.

261 George, Earl of Cromarty, when Viscount Tarbat, after J. B. de Medina; and John Erskine, Earl of Mar, after W. Hassell 2

262 Archibald, Earl of Argyll, after J. B. de Medina

263 Sir Edmondbury Godfrey, *small plate*; Sir George Mackenzie; and Sir William Temple, after Lely

264 Richard, Lord Maitland, after Kneller

265 Burne-Jones (Sir E.) Work of, Sixty-three Photogravures (only), directly reproduced from the Original Paintings, *in portfolio atlas folio. Berlin Photographic Company, n. d.*

PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM."

266 Hedging and Ditching, by C. Easling (*Rawlinson*, 47), *first state* 1

267 Ville de Thun, Switzerland, by T. Hodgetts (*R.* 59), *third state* 5

268 The Castle above the Meadows, by C. Turner (*R.* 8), *third state* 1

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269 Scrap-book containing Caricatures and Caricature Drawings: amongst others "September in London—all our Friends; out of Town"; "An Admiral's Porter," by Woodward; "How a Great Admiral"; L— Jucy dandling his Angelic Child"; and other Caricatures by Woodward, Rowlandson and others 1

270 Early Etchings by Goltzius, Sadeler, Collaert, Visscher and others; and some copies of Dürer 63

271 Portraits, Topography, Modern Etchings and Fancy Subjects *a parcel*

DRAWINGS.

272 Waterfall, by J. E. Preston, 1896, *signed and dated*; Pencil Drawing and two Water-colour Drawings of Shipping 3

273 North-west View of Friar Bacon's Study, *water-colour drawing*; and two Engravings of the same 3

2	274	Calvary, by Lucas van Leyden	1
18	275	Cardinal Mazarin, by R. Nanteuil (*Dumesnil*, 178), *only state*	1
14	276	Louis XVI and Marie Antoinette, *a pair of oval stipple engravings*	2
14	277	General Washington, by J. Heath, after G. Stuart; William Pitt, by J. K. Sherwin, after Gainsborough; Madame Catalani, by Cardon, after C. M. Pope; and five others	8
5	278	Mrs. Siddons as "The Tragic Muse," by F. Haward, after Reynolds; and Mrs. Siddons as "The Grecian Daughter"	2
1 2	279	A Dancing Bear; and A Band of Savoyards, by C. Knight, after Bunbury	2
2 10	280	Costumes of Sweden, by D. Dighton, after Svedman, *seven coloured lithographs*; and five others	12
5	281	Un Bivouac (Napoleon), by Maile, after Charlet, *aquatint*	1

£ 116 7 · 2 · 0

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith Street, Soho Square, W.

CATALOGUE

OF

ENGRAVINGS

(FRAMED AND IN THE PORTFOLIO),

THE

PROPERTY OF A GENTLEMAN,

COMPRISING

A DRAWING OF NAPOLEON, BY L. BOILLY;

A COLLECTION OF MEZZOTINTS (MOSTLY PORTRAITS)

All fine early impressions,

INCLUDING

THE SHEPHERDESSES, by J. Faber, after H. Pickering, a pair; JOSEPH VAN HAECKEN, by J. Faber, after T. Hudson; CHARLES II, by J. Faber, after Sir P. Lely; ELEANOR GWYNN, by V. Green, after Sir P. Lely; GEORGE CANNING, by J. Young, after J. Hoppner; CHARLES XII OF SWEDEN, by J. Smith, after D. Croft; CATHERINE, QUEEN OF CHARLES II, AS ST. CATHARINE, by R. Tompson, after L. Huysman; ELEANOR GWYNN, by P. Van Bleeck, after Sir P. Lely; also

STIPPLE ENGRAVINGS,

INCLUDING

A GIRL SHELLING PEAS, and A GIRL NUTTING, by P. W. Tomkins, after W. R. Bigg, a pair, *fine impressions;* THE PRINCESSES, THE SIX DAUGHTERS OF GEORGE III, after H. Ramberg, a set of six, *ovals;* MISS DECAMP, by R. M. Paye, after E. A. Paye, *finely printed in colours;* and

A FEW FRENCH AND MODERN ENGRAVINGS.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(C. A. M. BARLOW, M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C. 2.

On TUESDAY, the 3rd day of APRIL, 1917,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

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II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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ENGRAVINGS

(FRAMED AND IN THE PORTFOLIO),

THE

PROPERTY OF A GENTLEMAN.

ENGRAVINGS,

In the Portfolio.

LOT		
1	Lord Clive, by F. Bartolozzi, after N. Dance	1
2	A Portfolio, 32 *in. by* 24 *in.*, on mahogany stand with brass fittings; and a Portfolio, 25 *in. by* 20 *in.*	

Framed.

3	The Cricket Match between the Duke of Dorset and Sir Horace Mann	1
4	Vauxhall, *mezzotint, proof before all letters*	1
5	An Etching. An Old Woman at a window, by W. J. Cooper, *signed*	1
6	A Drawing. The Actress at the Duke's, by J. E. Batman, *in pen-and-ink*	1
7	A Drawing. Napoleon, by L. Boilly, *in black and white chalk*	1

COLLECTION OF MEZZOTINTS (MOSTLY PORTRAITS).

All fine early Impressions.

ENGRAVER NOT ASCERTAINED.

8	Louise, Duchess of Portsmouth, after Sir P. Lely	1
9	Another impression of above	1
10	The Young Shepherdess, by an early engraver	1
11	Lady at a Fountain, *proof before all letters*	1
12	Portrait of a Gentleman, in the style of S. W. Reynolds, *proof before all letters*	1

SIR W. BEECHEY.

13	The Gipsy Fortune-Teller, by J. Young, *open-letter proof*	1

J. BECKETT.

14	Richard Low, after Hays, *proof before all letters*	1
15	The Countess of Westmoreland, after J. Riley, *two impressions*; and Mrs. Turner, after Sir G. Kneller	3

A. BLOOTELING.

16	Louise, Duchess of Portsmouth, after Sir P. Lely	1

A. BROWNE.

17	Madame Jane Kelleway, after Sir P. Lely, *fine early impression, before the plate was reduced*	1
18	Mrs. Anne Montague, after Sir P. Lely; and The Lady Isabella, after the same	2
19	Madame Jane Robarts, after Sir P. Lely; and Madame Philadelphia Saunders, after the same	2

R. COSWAY.

20	Miss Elliott, by J. Saunders	1
21	Miss Woolls, by P. Dawe	1

J. FABER.

22 THE SHEPHERDESSES, after H. Pickering, a pair, *proofs before all letters* 2

23 Frances, Lady Byron, after W. Hogarth, *first state, being before the plate was reduced* 1

24 Michael Richards, after Sir G. Kneller, *proof before all letters* 1

25 Charles Newby, after C. Philips, *proof before all letters* 1

26 Mary, Viscountess Andover, after T. Hudson; and Madame Wright, after J. Vanderbanc 2

27 Miss Hoare, after W. Hoare 1

28 Miss Mary Lillias Scott, after A. Ramsay 1

29 JOSEPH VAN HAECKEN, after T. Hudson, *proof before all letters* 1

30 CHARLES II, after Sir P. Lely 1

31 Lady Christian Moray of Abercairny, after J. Davidson 1

32 Jane Collier, after J. Highmore 1

33 Queen Caroline, after J. Vanderbanc 1

34 Charles Fitzroy, Duke of Grafton, after J. B. Vanloo 1

35 Mr. Walker in the Character of "Captain Macheath," after J. Ellys, *first state*; and Mr. John Shaw, after the same 2

36 Ethelreda, Lady Townshend, after J. B. Vanloo, *first state, being before the alteration in the plate* 1

37 Princess Carolina, after H. Hysing; and Lady Bradshaigh, after Sir G. Kneller 2

38 Lisabetta du Parc, after G. Knapton; The Inn-Keeper's Daughter, after Rosalba; and another 3

E. FISHER.

39 Colley Cibber, after J. B. Vanloo 1

V. GREEN.

40 ELEANOR GWYNN, after Sir P. Lely, *fine open-letter proof* 1

41 Miss Martha Ray, after N. Dance; and Miss Agneta Yorke, after F. Cotes 2

C. H. HODGES.

42 Princess Frederica Louise Wilhelmina 1

J. HOPPNER.

43 GEORGE CANNING, by J. Young 1

44 Lord Hervey, by J. Young, *the title in etched letters* 1

45 Clara at the Tomb of Eloisa, by J. Young, *etched letter proof* 1

R. HOUSTON.

46 Matthew Skeggs, after T. King, *proof before all letters* 1

47 Tasting and Seeing, after F. Hayman 2

A. JOHNSTON.

48 Henry Sacheverell, after T. Gibson 1

A. KAUFFMAN.

49 Queen Charlotte, by T. Burke, *proof before letters* 1

R. LAURIE.

50 Colonel Whitworth, *proof before all letters* 1

51 Miss Elizabeth Haffey, after J. Foldson 1

J. MACARDELL.

52 Lady Grammont, after Sir P. Lely 1

53 Lady Boyd, after A. Ramsay 1

54 Miss Lewis, after J. S. Liotard 1

55 Lady with a turban, after A. Ramsay; and Girl asleep, after P. Mercier 2

W. PETHER.

56 Mrs. Bates, by and after W. Pether; and J. Greenwood, by and after the same 2

57 The Old Soldier, by and after W. Pether; and another 2

SIR J. REYNOLDS.

58	Mary, Lady Cadogan, by J. Dean, *proof before letters*	1	3 15
59	Miss Penelope Boothby, by T. Park	1	4 15
60	Lady Elizabeth Lee, by E. Fisher	1	2 2
61	Another impression of the above	1	12 10
62	The Duchess of Manchester and her son, by J. Watson	1	4 10
63	Mrs. Montagu, by J. R. Smith	1	2 8
64	William Henry, Marquis of Titchfield, by J. Jehner	1	7
65	James Paine and his son, by J. Watson	1	3
66	Francis, Marquis of Tavistock, by J. Watson	1	3 5
67	The Young Shepherdess, by J. Grozer, *proof before letters*	1	5 5
68	Bacchus, by J. R. Smith	1	1 10
69	A Bacchante, by S. W. Reynolds, *proof*; and Ariadne, by W. Doughty	2	2 10
70	Mrs. Carnac, by J. R. Smith; and Lady Betty Delmé, by V. Green, *both reprints*	2	3 10

W. SAY.

71	Lady Crewe, after Sir T. Lawrence	1	9

J. SIMON.

72	Peter the Wild Youth, after W. Kent	1	7

J. SMITH.

73	Sir Godfrey Kneller, after himself	1	3 10
74	Thomas, Earl of Haddington (Simon the Dutch Skipper), after G. Aikman	1	1 4
75	CHARLES XII OF SWEDEN, after D. Croft, *proof before all letters, and before the title-space was burnished*	1	24
76	Edward Rigby, after T. Murray, *first state*	1	12
77	John Hay, Earl of Tweeddale, after Sir G. Kneller	1	2 2
78	William III, after W. Wissing, and J. Vandervaart	1	6
79	John, Lord Burleigh, after W. Wissing, *proof before all letters*	1	18

80 Charles, Earl of Plymouth 1

81 John Hay, Earl of Tweeddale when Marquess, after Sir G. Kneller, *proof before all letters* 1

82 Sir John Crispe, after T. Hill, *proof before letters* 1

83 Edward, Lord Hinchingbrooke, after Sir G. Kneller, *proof before all letters* 1

84 Mary Beatrix, Queen of James II, after Sir G. Kneller 1

85 The same, after N. De Largilliere 1

86 Princess Wilhelmina Charlotte, afterwards Queen Caroline, after Sir G. Kneller, *first state*; and The Lady Copley, after the same 2

C. SPOONER.

87 Mrs. Brooks, after Worlidge, *early state, before the writing on the letter* 1

R. TOMPSON.

88 Catherine, Queen of Charles II, as St. Catherine, after J. Huysman 1

89 Charles II, after Sir P. Lely 1

90 Frederick, Margrave of Brandenburg, *first state* 1

91 Thomas Windham, after Sir R. Cole; and The Lady Elizabeth Jones, after Sir P. Lely, *first state* 2

92 Lady Bellasis, after Sir P. Lely; and Madame Middleton, after the same 2

C. TURNER.

93 William Pitt, after Sir T. Lawrence, *open-letter proof* 1

P. VAN BLEECK.

94 Eleanor Gwynne, after Sir P. Lely 1

95 Margaret Woffington, by and after P. Van Bleeck 1

G. VANDER MYN.

96 Portrait of a Lady seated, holding a flower, by and after G. Vander Myn 1

A. VAN HAECKEN.

97 Mrs. Catherine Clive, after J. Van Haecken 1

P. VAN SOMER.

98 Frances, Duchess of Richmond 1

99 Portrait of a Lady holding a bunch of flowers, *proof before all letters* 1

J WATSON.

100 Domestic Employment: Winding Cotton, after Heilman 1

101 Duchess of Mazarin and Count Colbert, as "Vertumnus" and "Pomona," after G. Netscher, *proof before letters, and before the title space was burnished* 1

102 Miss Anne Elliott as "Juno," after T. Kettle, *proof before letters* 1

103 Lady Molineux, after T. Kettle 1

T. WATSON.

104 Lady Whitmore, after Sir P. Lely, *proof before letters* 1

105 Frances, Duchess of Richmond, after Sir P. Lely, *proof before letters* 1

106 Elizabeth, Countess of Northumberland, after Sir P. Lely 1

G. WHITE.

107 J. B. Monnoyer, after Sir G. Kneller, *impression without inscription* 1

108 Peter Vanderbanc, *proof before all letters*; and Madame Smith, after E. Gouge 2

R. WILLIAMS.

109 John, Duke of Lauderdale and his Wife, after Sir P. Lely; and The Countess of Derby, after W. Wissing, *first state* 2

110 Greville Verney, after M. Dahl, *proof before all letters* 1

STIPPLE ENGRAVINGS.

111 A GIRL SHELLING PEAS, AND A GIRL NUTTING, by P. W. Tomkins, after W. R. Bigg, a pair, *proofs before letters, fine impressions with large margins* 2

112 The Rustic Lover, and The Industrious Cottager, by C. Knight, after F. Wheatley, a pair, *in red* 2

113 The Duchess of Rutland, by R. Stanier, after Stocker 1

114 The Fortune-Teller, by A. Cardon, after J. J. Masquerier 1

115 THE PRINCESSES, THE SIX DAUGHTERS OF GEORGE III, by W. Ward, P. W. Tomkins, J. Ogborne, etc. after H. Ramberg, a set of six, *ovals* 6

116 Mrs. Sheridan as "St. Cecilia," by T. Watson, after Sir J. Reynolds, *in red* 1

117 The Duchess of Richmond, by W. W. Ryland, after A. Kauffman, *proof before letters, in red* 1

118 MISS DECAMP, by R. M. Paye, after E. A. Paye, *finely printed in colours* 1

119 Mrs. Sheridan, by T. Nugent, after J. Hoppner, *proof before all letters* 1

120 Love and Peace (Viscountess Duncannon and Child), by C. Townley, after R. Cosway ; and another, *in red* 2

121 Mrs. Parkyns, by C. Wilkin, after J. Hoppner 1

122 Laudit Amabiliter, by W. W. Ryland, after A. Kauffman, *proof before letters, in red* 1

123 Fancy's Sweetest Child, and Shakespeare's Tomb, by F. Bartolozzi, after A. Kauffman, a pair, *open-letter proofs, in red* 2

124 Nymphs, by F. Bartolozzi, after A. Kauffman, a pair, *proofs before letters, in red* 2

125 Poetry, by F. Bartolozzi, *proof before letters, in red* 1

126 Supplication, and Nymph with a casket, by F. Bartolozzi, after J. B. Cipriani, a pair, *circles, in red* 2

127 The Deserted Village, after H. Singleton ; and another 2

FRENCH ENGRAVINGS.

128	La Soubrette Confidente, by G. Vidal, after N. Lavreince	1	14 10
129	Les Offres Seduisantes, by J. L. Delignon, after N. Lavreince	1	15 .
130	Les Cerises, by N. Ponce, after P. A. Baudouin	1	8 10
131	Les Amours Champêtres, by P. P. Choffard, after P. A. Baudouin	1	6 15
132	Marton, by N. Ponce, after P. A. Baudouin	1	6 .
133	Honi soit qui mal-y-pense, by Hubert	1	1 10
134	L'Heureuse Fécondité, by N. de Launay, after H. Fragonard	1	3 15
135	L'Education fait tout, by N. de Launay, after H. Fragonard	1	3 15
136	Les Regrets Mérités, by N. de Launay, after Mlle. Gerard	1	3 15
137	Le Bonheur du Menage, by N. de Launay, after J. B. le Prince	1	3 .
138	C'est Papa ! by N. de Launay, after Vangorp	1	3 15

MODERN ENGRAVINGS (*all signed proofs*).

NORMAN HIRST.

139	Pinkie, after Sir T. Lawrence	1	16 16
140	Lady Maitland, after Sir H. Raeburn	1	3 3
141	The Paterson Children, after Sir H. Raeburn	1	11 .
142	Miss Hickey, after Sir J. Reynolds	1	1 1
143	Lady Monson, after G. Romney	1	10 10
144	The Setting Sun (the Godsall Children), after J. Hoppner, *unframed*	1	9 .

SAMUEL COUSINS.

145	The Duchess of Rutland, after Sir J. Reynolds, *signed, proof before letters, on india paper*	1	21 10
146	The Duchess of ~~Rutland~~ Devonshire, after Sir J. Reynolds, *signed, proof before letters, on india paper*	1	
147	Lavinia, Countess Spencer, after Sir J. Reynolds, *signed, proof before letters, on india paper*	1	1 1

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ALBUMS OF DRAWINGS, ETC.

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AND A FEW ETCHINGS,

FORMING THE COLLECTION OF THE LATE

R. PHENÉ SPIERS, Esq. F.S.A. F.R.I.B.A.

Member of the Council of the Japan Society

(Sold by Order of the Executors).

N.B.—Mr. Phené Spiers was personally acquainted with many Artists, and acquired most of his pictures direct from them.

OIL PAINTINGS (Framed).

EDWARD F. BREWTNALL, R.W.S.

LOT

1 Flowers in a Pot, 14 *in.* *by* 10 *in.*

CLOUGH BROMLEY.

2 Waterfall, Bettws-y-Coed, 12 *in.* *by* 18 *in.*; and

ALFRED ROFFE.

Apple Orchard, 12 *in.* *by* 18 *in.* 2

T. DAVIDSON.

3 Hampstead, 9 *in.* *by* 6 *in.*; and

UNKNOWN.

Grassy Lane and Water, 10 *in.* *by* 18 *in.* 2

NORMAN GARSTIN.

4 Windfalls, 9 *in.* *by* 7 *in.*; and

HILDA MONTALBA.

Landscape with girl on seat, 10 *in.* *by* 7 *in.* 2

THOS. BUSH HARDY.

5 On the Beach, Scheveningen, 11 *in.* *by* 16 *in.*; and
The Fishing Fleet, Scheveningen, 11 *in.* *by* 16 *in.* 2

ALICE HAVERS.

6 Study of Flowers, 30 *in.* *by* 17 *in.*

ALICE HAVERS.

7 By the River, 12 *in.* *by* 22 *in.*

ALICE HAVERS.

8 Girl in garden seat, 20 *in.* *by* 13 *in.*

ALICE HAVERS.

9 Child reading, 10 *in.* *by* 7 *in.*; and

LOUISA STARR (CANZIANI).

Roman Figure, 9 *in.* *by* 7 *in.* 2

ALICE HAVERS.

10 Yellow Roses and Pink Roses, a pair; and

UNKNOWN.

Meadow by the Water 3

C. YOUNG HUNTER.

11 Apple Blossom, 11 *in.* *by* 15 *in.*; and

GRAHAM PETRIE, R.I.

Cannes, 10 *in.* *by* 14 *in.* 2

WM. L. LEITCH, R.I.

12 Classical Composition, 8 *in.* *by* 13 *in.*

H. S. MARKS, R.A.

13 Study of a Figure, 18 *in.* *by* 11 *in.*

CLARA MONTALBA, R.W.S.

14 Swedish Landscape, 8 *in.* *by* 11 *in.*

HILDA MONTALBA.

15 On the Lagoon, Venice, 12 *in.* *by* 24 *in.*

W. T. NORMAN.

16 The Thames at Iffley, 15 *in.* *by* 21 *in.*

C. PERUGINI.

17 Figure and Flowers, 10 *in.* *by* 6 *in.*

H. W. PIPER.

18 Girl in green shawl, 18 *in.* *by* 15 *in.*

PAUL SEDILLE.

19 Scene in Burgundy, 10 *in.* *by* 14 *in.*

SIMEON SOLOMON.

20 In the Temple of Venus, 10 *in.* *by* 7 *in.*

MRS. G. WILLIAMS (Miss Epps).

21 Baby and her Cat, 6 *in.* *by* 9 *in.*

V. SCHLICHT.

22 Landscape, 22 *in.* *by* 34 *in.*

K. LEYPOLD, 1870.

23 Snow Scene, 22 *in.* *by* 30 *in.*

24 Part of the Coffin of a Mummy, from Thebes, *c.* B.C. 800, the God is holding up the mystic boat of the Sun, 15 *in. high by* 17 *in. wide, framed and glazed*

WATER-COLOUR DRAWINGS.

FRAMED.

WM. ALEXANDER.

25 St. Peter's in the East, Oxford

MRS. ALLINGHAM.

26 Flowers; and

UNKNOWN.

A pair: Drawings in sepia, being Statuettes of two female figures 3

A. ANDERSON.

27 Floods

JOHN WYKEHAM ARCHER, R.I.

28 Monument to Alfred, King of Bernicia, at Bewcastle, Cumberland

A pair 3

SAMUEL AUSTIN, R.W.S.

29 Dordrecht

BLANCHE BAKER.

30 Woodland Scene: Bettws-y-Coed; and

J. CONDER.

Japan 2

WILFRID BALL, R.E.

31 Chalfont St. Giles

REGINALD BARRATT, R.W.S.

32 Temple of Philæ, Egypt

RICHARD BEAVIS, R.W.S.

33 Horses at Dol, Brittany; and

Study of Rocks 2

FRANK W. BEDFORD.

34 A pair: Sketches of Wall Painting in the House of Livia, Rome 2

R. S. BOND.

35 An Interior: and

JOHN EVANS, R.W.S.

Grand Canal, Venice 2

J. BOSBOOM.

36 Interior of a Church, Holland

AMELIA BOWERLEY.

37 Roses and Children; and

STELLA CANZIANI.

Savoy Peasant 2

JAMES BRIDGES.

38 Junction of the Isis and Cherwell

HENRY BRIGHT, R.I.

39 Landscape, *sketch*

HENRY BRIGHT, R.I.

40 Cottages, Betchworth, *pencil drawing*; and

GERALD HORSLEY.

Chartres, *pencil* 2

VALENTINE BROMLEY.

41 The Wild Swans (*Hans Christian Andersen*)

KATHLEEN BOYLE.

42 A Suffolk Interior; and

MRS. COLLIER.

Flowers; and

H. S. MARKS, R.A.

Cockatoo 3

EMANUEL BRUNE.

43 Verrières

MILDRED BUTLER, A.R.W.S.

44 Harvest

K. B.

45 Pinks; and

MRS. NAFTEL.

Lobster and Salad; and

ETHEL NISBET.

White Carnations

H. CAFFIERI, R.I.

46 Child in orchard

GEORGE CHAMBERS, R.W.S.

47 Hay Barges

GEORGE CLAUSEN, R.A.

48 Landscape

E. C. CLIFFORD, R.I.

49 Old Inn, Harfleur

FRED. P. COCKERELL.

50 Temple of Neptune, Pæstum

MRS. COLEMAN-ANGELL, A.R.W.S.

51 Azaleas

DAVID COX.

52 The Fringe of the Common; and
Bolton Hall (1844), *given by the artist*; and

DAVID COX JUNR.

The St. Gothard Pass

E. W. COOKE, R.A.

53 Boats at Brighton

F. G. COTMAN, R.I.

54 Spalding

FRANK DADE.

55 Boats

E. GUY DAWBER.

56 Street Scene, Salzburg; and

DUPENDANT.

The Vendetta

W. W. DEANE, A.R.W.S.

57 St. Etienne le Vieux, Rouen

FRANK DILLON, R.I.

58 A Rainy Day, Tokio; and
Cottage, Japan 2

G. H. DODGSON, R.W.S.

59 A Wood: Moonlight scene; and

KATE WYATT.

A Cabbage Field 2

ANDREW B. DONALDSON.

60 Stepcote Hill, Exeter

RUSSELL DOWSON.

61 Seascape

GODFREY DURAND.

62 Saturday Night in the New Cut

TRISTRAM ELLIS.

63 Cyprus; and
Off Cape Finisterre 2

BERNARD EVANS, R.I.

64 Bardon Tower, Wharfedale

JOHN FAED, R.A.

65 Interior of a Cottage

JOHN FULLEYLOVE, R.I.

66 Whitehall

C. GARLANDI.

67 The Roman Forum; and

R. PHENÉ SPIERS.

Temple of Dêr-el-Bahri, Thebes 2

SIR ERNEST GEORGE, A.R.A.

68 Dieppe

SIR ERNEST GEORGE, A.R.A.

69 Market Place, Dinan

EDWARD GIFFARD.

70 St. Paul's Cathedral: Interior; and

E. HARDY.

Porch, Piacenza; and

R. PHENÉ SPIERS.

The Globe Room, Reindeer Inn, Banbury 3

COLONEL GOFF.

71 Sta. Maria, San Remo

MILLICENT GROSE.

72 Girl's Head; and

KATE WYATT.

The Neophyte 2

G. C. HAITÉ, R.I.

73 Snow Scene

ALICE HAVERS.

74 Angels and Children, a pair

CLAUDE HAYES, R.I.

75 Sand Dunes and Sheep; and
Godalming 2

CLAUDE HAYES, R.I.

76 View in Holland

CLAUDE HAYES, R.I.

77 Snow Scene

GEORGE HITCHCOCK.

78 Scheveningen

REGINALD JONES.

79 Landscape with water; and
Snow Scene; and
Landscape with water 3

REGINALD JONES.

80 The New Forest

W. L. LEITCH, R.I.

81 Windmill, *a sketch*; and
Trees, *a sketch* 2 . . .

W. L. LEITCH, R.I.

82 A Classical Composition 18

MRS. MADELAINE LEWIS, R.I.

83 A Sussex Orchard 14

MRS. MARRABLE.

84 Sunset: Venice; and 10

H. STACQUET.

A Windmill 2

HERBERT M. MARSHALL, R.W.S.

85 Rye; and 9 10
Argenteuil 2

HERBERT M. MARSHALL, R.W.S.

86 Entrance to the Pool, London 1 13

A. H. MONK, R.W.S.

87 Ruffside 4

WM. MÜLLER.

88 Porch of Chapel, Château d'Amboise 2 10

HALLAM MURRAY.

89 View near Winchester; and 2 5
Peasants 2

JOSEPH NASH, R.W.S.

90 St. Mary's Church, Oxford 5 10

GEORGE NATTRESS.

91 Barrington Court, Somerset 1 15

MRS. RHODA HOLMES NICHOLS.

92 Two Children; and 1 15
Lagoon, Venice: night 2

MISS O'HARA.

93 A Frosty Evening

SUTTON PALMER.

94 Landscape: Esher

SUTTON PALMER.

95 Interior of a Shop, Cairo

SUTTON PALMER.

96 Cairo

JOHN PARKER, R.W.S.

97 Mortlake; and
Stairs to Crypt, Glasgow Cathedral

JOHN PARKER, R.W.S.

98 Shere, Surrey; and
Woodland Scene

J. W. PERRIN.

99 Interior of Hall, Charterhouse

WILMOT PILSBURY, R.W.S.

100 Orchard and Geese

G. J. PINWELL, R.W.S.

101 The Ticking of the Watch

LAKE PRICE.

102 Landscape: Sunset; and

R. PHENÉ SPIERS.

Scheveningen, Holland

SKINNER PROUT, R.I.

103 Glaslyn, Snowdon

SKINNER PROUT, R.I.

104 Old House, Rouen

CHAS. J. RICHARDSON.

105 Side of Saloon, Holland House

DAVID ROBERTS, R.A.

106 Egypt; and
Petra 2

THOMAS ROWLANDSON.

107 The Unexpected Return

ARTHUR SEVERN, R.I.

108 Venice

LIONEL SMYTHE, R.A.

109 A Breezy Day

R. PHENÉ SPIERS.

110 Kaiserwerth Hotel, Goslar;
Mr. Cockshott's House in Weston's Yard, Eton College; and
Pappernicht, opposite Dordrecht 3

R. PHENÉ SPIERS.

111 Keep of the Castle of Provins, Seine et Marne; and
Christchurch Priory 2

R. PHENÉ SPIERS.

112 Chapel of St. Bernardins, Perugia; and
Tomb of Theron, Girghenti 2

CLARKSON STANFIELD, R.A.

113 Gate at Rotterdam

ALFRED STEVENS, A.R.A.

114 Study for "Daniel," *at St. Paul's Cathedral*;
Figure Study;
Figure Study; and
Design for decoration of the Octagon Room at Paddington Station 4

*** THESE IMPORTANT DRAWINGS were exhibited in the Stevens Exhibition at the Victoria and Albert Museum, S. Kensington.

JOHN M. SWAN, R.A.

115 Leopard drinking, *pen and ink drawing*

NORMAN TAYLER, A.R.W.S.

116 Winter Fuel

PETER TOFT.

117 Sark

W. WALCOT.

118 The Pantheon, Rome

FRED WALKER (AFTER).

119 Rainy Day, Cookham

J. W. WATERHOUSE, R.A.

120 Cottages, North Wales

JESSIE WATKINS.

121 Winter and Spring, a pair

KATE WYATT.

122 Interior of Hall, Redfield

P. SALA (OF MILAN).

123 The Italian Alps

PAUL NAFTEL.

124 Fort and Village on the Coast

UNKNOWN.

125 Rye from the Meadows ; and
Landscape

UNKNOWN.

126 Approach to a Village ;
Apple Blossom, etc. ; and
Coast Scene

UNKNOWN.

127 Moorland Landscape

Unframed.

R. PHENÉ SPIERS.

128 North-west Gate of Close, Salisbury ;
The Bishop's Palace, Wells ;
The Cathedral, Laon ; and
Church at Bourg Charente 4

R. PHENÉ SPIERS.

129 Courtyard of House, Cairo ;
Street leading to Citadel, Cairo ;
Hypœthral Temple, Philae ; and
Temple of Jupiter, Ægina 4

R. PHENÉ SPIERS.

130 Washing Boat on River Vienne, Chinon ;
The Beach, Shoreham ;
Boat on beach, Cromer ; and
Boats at Southwick, Shoreham 4

R. PHÉNE SPIERS.

131 Musée Plantin, Antwerp, Courtyard ;
Musée Plantin, Antwerp, Colonnade ;
The Cloisters, Eton College ; and
The Chapel and Library, Eton College 4

R. PHENÉ SPIERS.

132 Boat Shed, Deal ;
On the Medway, Rochester ;
On the Thames, Twickenham ;
Wood near Westerham ;
Waterfall ; and
Ruined Abbey 6

THOMAS ALLOM.

133 The Odalisque ;
Garden Scene ; and

LOT 133—*continued.*

WILFRID BALL, R.E.
Rothenburg an Tauber;
Rothenburg an Tauber 4

GEORGE BARRET, JUNR., R.W.S.
134 Study of Boats (2); and

RICHARD BEAVIS, R.W.S.
Trumpeter, Inniskillen Dragoons 3

CHARLES BENTLEY, R.W.S.
135 Scarborough

JABEZ BLIGH.
136 Blackberries;

CARL HAAG.
The Propylæa, Damascus;

JAMES NEALE.
Holmer Church, Herefordshire;

VAN REUTH.
Study of an Indian Figure; and

UNKNOWN.
Building and Figures 5

EMMANUEL BRUNE.
137 Interior of Mosque at Luxor;

WILLIAM BURGESS.
Dinan; and

GODFREY DURAND.
Les Marchands des Journaux 3

G. DICKINSON.
138 Lower Lake, Evancoyd, Radnor;

JOSEPH HALFPENNY.
By the Sea; and

J. D. HARDING, R.W.S.
Roveredo
Bacharach on the Rhine 4

HERBERT M. MARSHALL, R.W.S.

139 Easedale, near Grasmere ;
Hay Barges off Waterloo Bridge ;
Easedale, near Grasmere ; and
Cottages near Leghorn 4

WILLIAM MAGRATH.

140 Study : Man and Boy ;
Study ; and

SOLOMON HART, R.A.

Vicar's College, Exeter ;
Staircase ; and
Interior, Mayfield, Sussex 5

GEORGE HITCHCOCK.

141 Holland in Winter ;
Study of a Windmill 2

GEORGE HITCHCOCK.

141A Fishing Boat, Scheveningen ; and
Scheveningen 2

T. HODSON.

142 Willow Tree ;
River Scene ;

HENRY JUTSUM, R.I.

Cottages, Hambleden, near Henley ; and

W. L. LEITCH, R.I.

Boat Building 4

ETHEL NISBET.

143 Azaleas ; and
Chrysanthemums 2

SUTTON PALMER.

144 Esher Common ; and
On the Tees, near Cotherstone, Yorks 2

SUTTON PALMER.

145 Alexandretta

Lot 133—*continued.*

WILFRID BALL, R.E.
Rothenburg an Tauber;
Rothenburg an Tauber 4

GEORGE BARRET, JUNR., R.W.S.

134 Study of Boats (2); and

RICHARD BEAVIS, R.W.S.
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143 Azaleas ; and
Chrysanthemums 2

SUTTON PALMER.

144 Esher Common ; and
On the Tees, near Cotherstone, Yorks 2

SUTTON PALMER.

145 Alexandretta

WALTER PARIS.

146 Study : Sea Coast ;
Cottage by stream ; and
Coast Scene, Guernsey

JOHN PARKER, R.W.S.

147 Rochester Castle ;
Guernsey ; and
Harrow-on-the-Hill

F. P. PICKERSGILL, R.A.

148 Scene from Spenser's Fairy Queen ; and

E. PRETTY.

Ford's Hospital, Coventry : Exterior ; and
Ford's Hospital, Coventry : Courtyard 3

E. W. RICHARDSON.

149 Bridge, Westmoreland

T. S. ROBINS, R.I.

150 Fishing Boat, Isle of Elba ; and
Boat, Leghorn 2

H. SYKES.

151 Burning Weeds, Porlock Weir
Ploughing at Porlock Weir 2

PETER TOFT.

151A Sark
Beachy Head ; and
Hawthorne's "House of the Seven Gables," Salem, Mass. 3

WM. TURNER (*of Oxford*).

152 Eland Tower ;
Study of Sheep ; and

A. G. VICKERS.

Seascape 3

KATE WYATT.

153 Interior of Blewbury Church ; and

UNKNOWN.

Interior of a Room ;
Two Sheets of Flower Studies ; and a
Japanese Fan Drawing 5

UNKNOWN.

154 Landscape ;
External Stairs ;
Horse and Dogs ; and
A Bank with trees 4

ETCHINGS AND ENGRAVINGS (FRAMED).

C. I. MÉRYON.

155 La Tour de l'Horloge, Paris ; and
Le Petit Pont 2

RAJON.

156 Portrait of John Stuart Mill, after G. R. Watts, R.A. ; and
Court of a Dutch House, after Pieter de Hoogh 2

ALICE HAVERS.

157 By the River, *photogravure* ;
Chromo Lithograph, partly hand coloured by the artist ; and

J. KIP.

Burlington House, *unframed* 3

UNFRAMED.

C. I. MÉRYON.

158 La Tour de l'Horloge, Paris ;
La Pompe, Nôtre Dame, Paris 2

SIR ALFRED EAST, A.R.A.

159 A Rainy Day, *signed proof*; and

DAVID LAW.

Weir and Church, *signed proof* 2

P. THOMAS.

160 The Old White Hart Inn, Southwark

EARLY ENGLISH.

Portrait of a Lady, *proof*; and

JULES JACQUET.

The Tambourine Player 3

ALBUMS OF DRAWINGS.

161 A large Album, containing Drawings by Beavis, Callow, S. Hart, Havers, Leitch, H. Marshall, C. Stanfield, N. Tayler, F. Weekes, Hargitt, and others

162 A small Album, containing numerous Drawings of Poultry, Sheep and Cattle, by Edward Hargitt, and others

163 A small Album, containing numerous Sketches of Cloud Effects, etc., by J. D. Hopkins; and Figure Studies by F. Weekes

END OF SALE.

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SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1).

CATALOGUE

OF SUPERB

PRINTS, DRAWINGS, PICTURES AND ARMOUR

FROM

The Historical Collections

AT

WILTON HOUSE, SALISBURY,

THE PROPERTY OF THE RIGHT HON.

THE EARL OF PEMBROKE & MONTGOMERY.

Days of Sale.

First Day	Thursday, 5th July	Lots 1 to 154
Second Day	Friday, 6th July	Lots 155 to 316
Third Day	Monday, 9th July	Lots 317 to 422
Fourth Day	Tuesday, 10th July	Lots 423 to 543

1917.

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AT

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Rt. Hon. The EARL OF PEMBROKE & MONTGOMERY

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(C. A. M. Barlow, M.A., LL.D., M.P., G. D. Hobson, M.A., and Capt. F. W. Warre, M.C.),

Auctioneers of Literary Property and Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. 1,

On THURSDAY and FRIDAY, JULY 5th and 6th, 1917,

AND

MONDAY and TUESDAY, JULY 9th and 10th, 1917,

AT ONE O'CLOCK PRECISELY.

May be viewed: Monday, Tuesday and Wednesday, July 2nd, 3rd and 4th.

LONDON: WILLIAM CLOWES AND SONS, LIMITED, DUKE STREET, STAMFORD STREET, S.E.1.

WILTON HOUSE TREASURES.

FURTHER SALE.

On the eve of the war Messrs. Sotheby sold a selection of the Earl of Pembroke's library (the early printed books) for close upon £40,000. The same firm have now issued a catalogue of prints, drawings, pictures, and armour, which they will sell at their new house in New Bond-street on July 5-6 and 9-10, the right being reserved, however, to dispose of all or any of the lots in the interval by private treaty.

The engravings (316 lots) are catalogued for the first two days of the sale, the Old Master drawings (322 lots) for the third and part of the fourth. The drawings are well known through the late Mr. S. A. Strong's "Facsimiles," published by P. and D. Colnaghi in 1900. After the drawings on the fourth day will be offered two splendid suits of armour and two pictures, the "Judith and Holofernes," by Andrea Mantegna, and the Wilton "Portrait of the Artist's Mother," by Rembrandt. There is interest at present in the fact that both the suits of armour were worn at the Battle of St. Quentin, 1557, by fellow-prisoners, Anne de Montmorency, Constable of France, and Louis de Bourbon, Duc de Montpensier. The first Earl of Pembroke brought them home after that campaign, and they have been in the same house ever since. As is remarked in the catalogue, for beauty of design and craftsmanship, combined with historic interest, they are probably unsurpassed. The little Mantegna panel, 12in. by 7¼in., once attributed to Raphael, was in the possession of Charles I., who exchanged it (under that attribution) for Lord Pembroke's portrait of a young woman by Bellini and the Infant Christ and St. John" by Parmigiano. The Wilton Rembrandt, 29¼in. by 24in., signed, is an old woman reading—the features are his mother's—and was painted about 1629. It was in the collection before 1730, and was on view at the Winter Exhibition of 1909.

ONDITIONS OF SALE.

dder to be the buyer; and if any dispute arise rs, the lot so disputed shall be immediately put vided the auctioneer cannot decide the said

lvance less than 1*s.*; above five pounds 2*s.* 6*d.*, roportion.

ots upon which there is a reserve, the auctioneer right to bid on behalf of the seller.

to give in their names and places of abode, and 0*s.* in the pound, if required, in part payment of money; in default of which the lot or lots be immediately put up again and re-sold.

lot is not to be set aside on account of any numeration of the numbers stated, or errors of

aken away, at the buyer's expense, immediately lusion of the sale; in default of which Messrs. LKINSON & HODGE will not hold themselves lost, stolen, damaged, or otherwise destroyed, e left at the sole risk of the purchaser. If, at of Two Days after the conclusion of the sale, ot cleared or paid for, they will then be catediate sale, and the expense, the same as if e added to the amount at which they were rs. SOTHEBY, WILKINSON & HODGE will have re-selling the lots uncleared, either by public or thout any notice being given to the defaulter.

f complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

NOTICE.

Messrs. Sotheby, Wilkinson & Hodge reserve, on behalf of the Earl of Pembroke, the full right to dispose of any of the items in the Catalogue by Private Treaty before the Sale. Notice of any such Private Sale will be given in the Press.

PREFACE.

WILTON HOUSE and the Earls of Pembroke have long been celebrated for their association with Literature and the Arts. Sir William Herbert, created first Earl of Pembroke (1501?–1570), was Captain-General of the English Army in Flanders in 1557; and his superb suit of armour, made by the famous armourer Jacobe Topf, is one of the chief glories of the magnificent collection of armour at Wilton.

Two splendid contemporary Suits which belonged to Anne de Montmorency, Constable of France, and to the Duc de Montpensier, and which came into the possession of the first Earl after the battle of St. Quentin, in 1557, are included in this Catalogue.

Henry Herbert, the second Earl (1534?–1601), was a special patron of antiquaries and heralds and a collector of heraldic MSS. He invited Holbein to visit Wilton and, according to tradition, the famous west porch and front was designed by the great artist (*see Chamberlain's "Holbein," vol. II, p.* 266, *etc.*).

The beautiful Lady Mary Herbert (1561–1621) was the third wife of the second Earl, and she and her famous brother Sir Philip Sidney laid the foundations of the Library at Wilton, and Sidney's "Arcadia" was probably largely written there or in the neighbourhood.

Lady Mary Pembroke is famous for all time as the subject of the epitaph, attributed to Ben Johnson, on her tomb in Salisbury Cathedral, four miles from Wilton:

> "Sidney's sister Pembroke's mother,
> Death ere thou hast slain another
> Wise and fair and good as she
> Time shall throw a dart at thee."

William Herbert, the third Earl of Pembroke (1580–1630), and nephew of Sir Philip Sidney, was the Lord Chamberlain to whom and his brother Philip the First Folio Shakespeare, and many other famous literary works, were dedicated. Philip (fourth Earl) succeeded his brother (1584–1650), and, in the midst of a stormy political career —first on the side of King Charles, then on that of the Parliament— found time to make a great collection of pictures. He was a special patron of Vandyck, a superb collection of whose masterpieces are at Wilton, many being portraits of various members of the family. He even employed an expert to buy pictures for him on the Continent. Thomas Herbert, eighth Earl (1656–1733), was not only a learned mathematician and President of the Royal Society, but a great virtuoso and collector of "statues, dirty gods and coins."

Henry Herbert, the ninth Earl (1693–1751), was known specially for his love of architecture (*Walpole's "Anecdotes of Painting," III, p.* 771), and Henry Herbert, the tenth Earl (1734–1794), and George Augustus Herbert, the eleventh Earl (1759–1827), appear to have carried on the family tradition as collectors. The famous diptych of Richard II, traditionally the earliest picture painted in England and a marvellous work of art, would be sufficient, quite apart from the many other superb pictures in the galleries at Wilton, to make the house famous to lovers of Art the world over.

A portion of the Wilton Library, of early printed books was sold by Messrs. Sotheby, Wilkinson & Hodge in July, 1914, and realised just short of £40,000.

In addition to the two splendid suits of armour already mentioned, the Wilton Collection of Prints and also of Drawings are comprised in the present catalogue; also two of the most famous pictures from the Wilton Galleries, viz., Rembrandt's superb portrait of his mother and Mantegna's magnificent "Judith and Holofernes."

SOTHEBY, WILKINSON & HODGE.

May, 1917.

CATALOGUE

OF SUPERB

PRINTS, DRAWINGS, PICTURES, AND ARMOUR.

FIRST DAY'S SALE.

The Famous Wilton Collection of Prints.

The Engravings in this Collection have all been mounted on old paper and in numerous cases have been backed; prints cut or otherwise damaged have, when noticed, been so described.

PRINTS.

Lot 1.

ANONYMOUS.

Masson

THE Death of Virginia, by a very early Italian Engraver (Bartsch, vol. XIII, p. 108), *extremely rare, cut at top and bottom* (1) £ . s. d. 7 .

2 The Cup found in Benjamin's Sack, from the Collection of P. H. Lanckrink, Page to Charles I.; and Virgin and Child with the infant St. John, *cut at top and bottom*, both by early Italian Engravers (2) 5 . 10

Bolnaghi

3 The Descent from the Cross, after Raffaelle, an Etching dated 1543, *a large oval, rare, cut at both sides* (1) 1 . 0

Moseley

£ . s. d.

UNKNOWN MASTERS WHOSE WORKS ARE CATALOGUED UNDER THEIR MONOGRAMS.

8 4 Monogram A. C. I. I. Saint Othilie (Bartsch, vol. XV, p. 539), *very rare, cut and damaged* (1) Braddock

8 5 Monogram B. H. A. D. The Judgment of Solomon (B., vol. IX, p. 51), *fine impression, slightly cut;* and a Hermit reading, by the Monogrammist N. A. R. (B., vol. VII, p. 545), *both rare* (2) Colnaghi

82 . . 6 Monogram B. M. The Judgment of Solomon (B., vol. VI, p. 392), *very rare, cut and damaged* (1) do

1 . 10 7 Monogram A. M. Adam and Eve driven from Paradise, *cut at both sides;* and Knight and Lady, by a different Engraver (2) Braddock

29 . 8 Monogram E. S., 1467. The Saviour (B., vol. VI, p. 32, no. 84), *extremely rare, fine impression, slightly cut* (1) Colnaghi

[*See* Illustration.]

3. 10 9 Monogram F. G. Mutius Scévola (B., vol. IX, p. 24, no. 2), *early impression, rare* (1) Sawyer

20 . 10 Monogram G. G. Holy Family with the Almighty and the Holy Spirit in the clouds, *extremely rare, slightly cut and damaged* (1) Dunthorne

31 . 11 Monogram H. O. S. (with a knife). The Baptism of Christ, *early impression, extremely scarce, slightly cut* (1) Colnaghi

5 . 12 Monogram H. H. E. The Adoration of the Shepherds, *rare, cut at top and bottom* (1) Sawyer

/ 13 Monogram I. B. Fortitude (B., vol. VIII, p. 308); and Lady buying a duck (p. 312, no. 37), *a circle* (2) Moseley

25 14 The same. Triumph of Bacchus (B., vol. VIII, p. 305, no. 19), *very fine impression, slightly cut* (1) Sawyer

13. 10 15 Monogram I. S. (of Nuremberg, 1581–1590). Landscape with a Warrior meeting a Lady carrying a spear, *a circle, extremely scarce* (1) Braddock

3. 5 16 Monogram P. V. L. The Dice Players (B., vol. VIII, p. 24), *a circle* (1) Colnaghi

8 . 10 17 Monogram W. (with a figure). One of the set of the Apostles (B., vol. VI, p. 56), *extremely rare, cut and damaged* (1) do

4 . 0 18 Monogram W. C. I. E. F. The Vigin and Child, *very scarce, cut* (1) do

7 . 10 19 Monogram P. W. Lot and his Daughters (described by Bartsch, vol. VI, p. 319), but wrongly ascribed to Wenzel von Olmutz), *very rare, cut and damaged* (1) do

A. ALTDORFER.

3. 5 20 The Rest in Egypt (B. 5), *slightly damaged;* and Jesus Christ and the Virgin (B. 9), *scarce* (2) Sawyer

No. 8.

£ . s. d.

E. ALTDORFER.

21 Female with a Coat-of-arms, etc. (B., vol. VI, p. 416), *very rare, fine impression, cut at sides* (1) 5 . .

H. ALDEGRAVER.

22 A Dance of naked Children, *rare*, undescribed by Bartsch, *not in good condition, from the Collection of P. H. Lanckrink* (1) 3. 5

JACOPO DE BARBARI.

23 The Adoration of the three Kings (B. 2), *very scarce, cut* (1) 10 .

24 The Virgin suckling the Infant Jesus (B. 6), *cut and damaged* (1) 5 10

25 The three Prisoners (B. 17), *early impression, slightly cut* (1) 19 . 10

26 A Sacrifice to Priapus (B. 19), *very slightly cut* (1) 31 .

F. BAROCCIO.

27 The Annunciation (B. 1) (1) 3 .

N. BEATRIZET.

28 Children with the Ass of Silenus, after M. Angelo (B. 40), *early impression, slightly cut*; and Christ delivering Souls from Hell (B. 22), *second state* (2) 1 .

H. S. BEHAM.

29 Combat between Achilles and Hector (B. 68), *written on with ink*; Combat between the Greeks and Trojans (69); and Combat of Centaurs (94), *on one mount, all slightly cut* (3) 7 .

30 Hercules defeating the Centaurs (96), *written on with ink*; and The Triumph (142), *very rare, cut* (2) 1 . 1

J. BINCK.

31 Eve (B. 2) (1) 2 10

A. BLOOTELINGH.

32 The two Children of Nell Gwynn (2) 10 . 10

33 Madonna del Sedia, after Raffaelle, *proof before any letters* (1) 3 .

FRANÇOIS DE BOCHOLT.

34 St. Anthony the Hermit, after M. Schongauer, undescribed by Bartsch, *very rare, cut and damaged* (1) 6

£ s. d

J. BOL.

2. 10 35 Village Festival, after Breughe, *slightly cut* (1) Daniell

J. BONASONE.

1 . 36 The creation of Eve (B. 1), *very early impression, cut, from the Lely Collection*; Portrait of Raffaelle (347), *first state, slightly cut*; and two others (4) Davis

2 . 37 Nymphs and Marine Deities feasting (B. 173), *from the Lely Collection*; Men and Women bathing (177), *very early impression, slightly cut at sides*; and another (3) Dunthorn

JEAN ANTOINE DE BRESCIA.

4 5 38 The Senate of Rome accompanying a Triumph, after A. Mantegna (B. 7), *slightly cut* (1) Colnaghi

15 . 39 Roman Soldiers carrying Trophies, after A. Mantegna (B. 9) (1) Dunthorn

21 . 40 The Virgin suckling the Infant Saviour (Passavant vol. V, no. 32), *very rare*, unknown to Bartsch: *slightly cut and damaged* (1) Colnaghi

H. BROSAMER.

1 15 41 The Rape of Helen (B. 10), *scarce*; and Lucretia (B. 9), *early impression, cut* (2) do

ABRAHAM DE BRUYN.

2 . 10 42 Four very small plates of Soldiers on horseback, *rare, all slightly cut, on one mount* (4) Moseley

J. CALLOT.

4 . 43 The Miseries of War, *with the Title* (18) Muggs

J. CAMPAGNOLA.

4 . 10 44 Christ and the Woman of Samaria (B. 2), *rare, cut* (1) Colnaghi

13 10 45 The young Shepherd (B. 6), *slightly cut*; and The Astrologer (8), *copy* B (2) Lawson

D. CAMPAGNOLA.

4 6 46 Christ healing the Sick (B. 1), *very early impression, slightly cut and damaged, rare; from the Lanckrink and Lely Collections* (1) Colnaghi

1 47 The Assumption of the Virgin (B. 4), *rare, slightly damaged* (1) do

15 . 10 48 Venus (B. 7), *early impression slightly cut*; and Dance of Children (unknown to Bartsch), *printed in red; from the Lanckrink and Lely Collections* (2) do

SCHOOL OF AGOSTINO CARRACCI.

49 The Alphabet, composed of nude Male and Female Figures; and the same in reduced size (2) 1

ALAERT CLAAS.

50 Venus, *a small circle* (B. 28); and the Magdalen conducted to Heaven (2) 4 10

51 The Naked Woman and the Dragon (34), *a circle, very scarce, damaged* (1) 8

CLAUDE LORRAINE.

52 The Dance under the Trees; Cattle crossing a Stream; and other Landscapes; *early impressions, but cut, and some damaged* (5) 6 10

53 Landscapes and Sea-pieces, *mostly early impressions, all cut* (8) 3

L. CRANACH.

54 The Penance of St. Chrisostome (B. 1), *written on in ink* (1) 14 10

S. DELLA BELLA.

55 Diverses Exercices de Cavalerie, 15 *plates and engraved Title* (16) 1 2

THE MASTER OF THE DIE.

56 Christ's charge to Peter (B. 11); and Assumption of the Virgin (7); *cut at sides* (2) 2 2

A. DURER.

57 ADAM AND EVE (B. 1), *early impression, cut close, slightly stained* (1) 88

58 The Man of Sorrows (3); Christ shown to the People (10), *a copy*; and another (3) 6

59 THE CRUCIFIXION, the small circular plate (23), believed to be the original, but unfortunately has been rubbed, rendering it almost impossible to decide (1) 7

60 St. Jerome in the Wilderness (59), *slightly cut and damaged*; and The Great Cannon (99); *both etchings on iron* (2) 6 10

61 ST. JEROME IN HIS CELL (60) (1) 82

62 The group of four naked Women (75), *slightly cut* (1) 8

63 "Le Violent" (92), *rare*; and The Satyr and his family (69), *reverse copy* (2) 18 10

64 Portrait of Erasmus (107), *with small margin* (1) 62

65 Ulric Varnbuler (155), *in chiaro-scuro, rare, slightly damaged* (1) 41

J. DUVET.

66 The Martyrdom of St. John the Evangelist (36), *rare, damaged* (1)

W. FAITHORNE.

67 Frances, Countess of Exeter, after Vandyck, *fine impression, slightly cut* (1)

68 Montague, Earl of Lindsey, after Vandyck (1)

69 Prince Rupert, after Vandyck, *inscription space cut off* (1)

70 Margaret Smith, after Vandyck, *proof before the inscription, slightly cut* (1)

J. FRANCIA.

71 St. Catherine of Bologna and other Saints (B., vol. XV., p. 456), *very rare, slightly cut* (1)

J. B. FRANCO.

72 The flaggellation of Christ, after Titian (B. 10), *rare, slightly cut* (1)

R. GAYWOOD.

73 Madam Kirck, after Vandyck; and Count Palatine, after the same, by a different engraver (2)

G. GHISI.

74 The Nativity, after A. Bronzino (B. 3), *first state before painter's name, etc., printed on two sheets of vellum* (1)

75 The Judgment of Paris (B. 60); and Allegorical Subject, after Raffaelle (B. 67) (2)

76 Hercules (B. 44), *very fine impression;* and the Man of Sorrows (B. 15) (2)

G. GLOVER.

77 Queen Henrietta Maria, after Vandyck, *scarce* (1)

A. GLOCKENTON.

78 The Entombment of Christ (B. 11), *rare, cut at sides* (1)

J. GOURMONT.

79 Laocoon, *very rare, damaged* (1)

URSE GRAF.

Knaghi	80	A German Soldier (unknown to Bartsch), *damaged*	(1)	5 10

ALART DU HAMEEL.

do	81	Constantine at the head of his Army, *very rare* (unknown to Bartsch)	(1)	2 10

W. HOLLAR.

Maggs	82	Solomon and the Queen of Sheba, after Holbein; various small subjects, after the same; etc., *some rare, on one mount*	(10)	/ 10
Colnaghi	83	King Charles I. (Parthey 1432), *fine impression;* Archbishop Laud (1453), *first state;* Sir A. Vandyck (1393); and others, *on one mount*	(6)	7 15
Bruton	84	King Charles II. (1442), *second state;* and another	(2)	2 5
Preston	85	Margaret Lemon (1456), *fine impression;* and Portrait of a Lady, after Vandyck (1538)	(2)	2 5
Bruton	86	Phillip, Earl of Pembroke, after Vandyck (1481), *first state*	(1)	3 10
Maggs	87	Mary, Countess of Portland, after Vandyck (1484), *fine impression*	(1)	2 15
Bruton	88	Lady Elizabeth Shirley, after Vandyck (1503), *very scarce;* Queen Henrietta Maria; and Francis Junius, *on one mount*	(3)	2
do	89	William, Earl of Strafford, after Vandyck (1508), *first state*	(1)	3
Wilkinson	90	Richard II. in Adoration of the Virgin and Child, from the Diptich at Wilton (229), *two plates, scarce;* etc., *on one mount*	(4)	2 10
Colnaghi	91	London before and after the Fire (1015), *each on two plates, joined*	(2)	9
Spink	92	Deal Castle, *the large oblong print on two plates, joined* (548), *early impression*	(1)	4 5
Lamplugh	93	The Royal Exchange (1036), *early impression, with the medallion of Sir T. Gresham, scarce*	(1)	28
Colnaghi	94	Views of Islington (915–920), *the set of* 6, *early impressions*	(6)	4 15
Labin &	95	Small Views of Dover, Plymouth, the Island of Jersey, German Views; etc., *on one mount*	(30)	4 10
Braddock	96	The Chalice, from a design by A. Mantegna, *fine impression, scarce*	(1)	7 5

L. HOPFER.

Howden	97	The Trinity, after A. Durer (B. 19), *very early impression of the first state, scarce*	(1)	2 5

P. DE JODE.

Lawrey	98	Charles I. and Henrietta Maria, after Vandyck, *a pair*	(2)	9 10

L. KRUG.

1 99 The Adoration of the Kings (B. 2), *slightly cut and written on in ink, from the Lely Collection* (1) Strachan

M. LORCH.

2 100 Chimerical Animals (B. 3), *rare, written on in ink* (1) Colnaghi

J. LADENSPELDER.

2 101 The Sun, from the set of the Planets (B. 11), *with margin* (1) do

3 102 Hercules strangling the Lion (unknown to Bartsch), *very rare, slightly damaged* (1) do

~~A. LAFRERI.~~

~~103 Christ and the Woman of Samaria, after M. Angel.~~ (1) —

LUCAS VAN LEYDEN.

56 104 The Bagpipe Player (B. 159), *very rare;* and a copy of the same (2) Colnaghi

(*See* Illustration.)

P. LOMBART.

4 10 105 The series of Portraits known as "The Countesses," after Vandyck, *fine early impressions* (12) Dodd

A. MANTEGNA.

8 106 Roman Triumph, with Elephants bearing Torches (B. 12); and Soldiers carrying Trophies (B. 13), *joined together to form one design* (1) Colnaghi

19 10 107 Hercules and Antaeus (B. 16), *rare, from the Lely Collection* (1) do

C. MATSYS.

3 5 108 Two subjects from the History of Samson (B. 9 and 18); The Blind leading the Blind (53); and another (4) do

ISRAEL VAN MECKENEM.

17 10 109 Portrait of Israel van Meckenem the younger (B. 2), *very rare, damaged* (1) do

39 · 110 St. Anthony tormented by Demons, after M. Schongauer (87), *damaged at one corner* (1) do

1520
L
L: VAN L:
This Van Lyden was on ye same Chartoon with ye round Al: Durer.

No. 104.

111 St. Jerome (part of B. 113), *rare* (1) 21 .

112 Group of four naked Women, after A. Durer (185), *slightly cut* (1) 7 .

113 Panel of Ornament, with Hares roasting a Hunter (204), *rare, the name written on in ink* (1) 46 .

J. VAN MEURS.

114 Charles II., in high-crowned hat, after Vandyck; and Charles I., by another engraver, *on one mount* (2) 3 5

J. MOCETTO.

115 St. John in the Desert (B. 5), *very rare, considerably cut* (1) 22 .

NICOLETTO DA MODENA.

116 "Apelles" (Passavant, vol. V, no. 104), *extremely rare*, unknown to Bartsch, *cut* (1) 4 10

G. PENCZ.

117 Joseph relating his Dream (B. 9), *very fine impression, written on in ink, from the Lely Collection* (1) 3 5

118 Triumph of Bacchus (92), *fine impression, slightly cut at one end, written on in ink* (1) 3 10

A. POLLAJUOLO.

119 The Gladiators (B. 2), *very rare, cut and damaged* (1) 90 .

C. VAN QUEBOREN.

120 Princess Mary, daughter of Charles I., after Vandyck (1) 7 10

REMBRANDT.

121 CHRIST HEALING THE SICK ("The Hundred Guilder print"), before the plate was retouched by Captain Baillie, *slightly cut and damaged* (1) 50 .

J. RIBERA.

122 St. Jerome (B. 4), *fine impression, but considerably cut, rare;* and The same subject (5), *slightly cut* (2) 1 1

123 Grotesque head of a Man (B. 9), *cut at top and bottom;* The Poet (10), *very early impression, rare, slightly damaged;* and Silenus (13), *first state, slightly cut* (3) 16

124 Portrait of Prince John of Austria (B. 14), *first state, scarce* (1) 15 .

ROBETTA.

10 . 125 Adam and Eve, with their two Children (B. 3), *rare, considerably cut at the top* (1) Bunthe

M. ROTA.

10 126 The Last Judgment, after M. Angelo (B. 28) (1) Bouton

M. SCHONGAUER.

4 10 127 St. Anthony tormented by Demons (B. 47), *rare, cut* (1) Caddo

16 10 128 St. George killing the Dragon (50), *early impression, very rare, slightly damaged, from the Lely Collection* (1) Colnag

B. SCHONGAUER.

10 10 129 Woman with two Children, holding a Shield, *undescribed, damaged* (1) do

H. SEGHERS.

47 . 130 A mountainous Landscape, *in colours, extremely rare* (Seghers is said to have invented colour-printing from engraved plates) (1) do

DIRK VAN STAREN.

5 . 131 St. Luke painting the Portrait of the Virgin (B. 9), *slightly cut, from the Lely Collection* (1) Lawsey

5 . 132 The Man with a chimerical Fish (13), *damaged;* and The Metal-Worker (14), *both from the Lely Collection.* (2) Colnagh

SIR A. VANDYCK.

20 . 133 John Breugel, *second state, a small portion only of the background shaded, rare* (1) Pimell

3 134 Peter Breugel, *fifth state;* and Erasmus, *fourth state* (2) Bruton

1 5 135 Francis Franck, *last state;* and Judocus der Momper, *fifth state* (2) Thorter

130 136 Phillip Le Roy, *first state, extremely rare, with large margin* (1) Colnag

22 137 The same, *fourth state, before the letters, the arms, etc., rare, from the Lely Collection* (1) do

5 10 138 Adam Van Noort, *fifth state;* Paul Pontius, *last state;* and John Snellinx, *fifth state* (3) do

4 5 139 Francis Snyders, *fourth state;* Justus Suttermans, *fifth state;* and Antonius Triest, *undescribed state, with the correction in the spelling, but before Vanden Enden's address was erased, large margin* (3) do

5 15 140 Lucas Vostermans, *fourth state;* and William de Vos, *third state; both being before the letters G. H. were erased* (2) Lawsey

Dodd 141 Paul de Vos, *fourth state;* and John de Wael, *fourth state, both with the letters G. H.* (2) 2 .

Lawsey 142 Christ crowned with Thorns, *second state, very rare (the first state is believed to be unique), cut close* (1) 4 .

Cruthorne 143 Titian and his Mistress, *third state, rare* (1) 3 10

J. C. VERMEYEN.

do 144 "L'Homme dupé" (Brulliot, part 1, no. 1313), *rare, slightly damaged* (1) 1 .

A. VICO.

Wilkinson 145 The Army of Charles V. crossing the Elbe (B. 18), *scarce, mounted on canvas* (1) 1 .

R. VAN VOERST.

Lawsey 146 Peter Oliver, after Vandyck, *proof before any letters* (1) 2 5

do 147 Adrian Hanneman, after Vandyck, *proof before any letters* (1) 2 .

do 148 Charles I. with Henrietta Maria, *before the plate was re-engraved by G. Vertue, rare in this state* (1) 4 .

WENZEL VON OLMUTZ.

Bolnaghi 149 The Last Supper (B. 16), *rare, considerably cut at the top* (1) 5 .

do 150 Aristotle and Phyllis (Passavant, vol. 2, no. 74), *very rare* (unknown to Bartsch), *slightly cut* (1) 25 .

"LE MAITRE A LA NAVETTE," OR ZWOTT.

do 151 Christ on the Mount of Olives (B. 3), *extremely rare, cut and damaged* (1) 33 .

Cruthorne 152 The betrayal of Christ (B. 4), *extremely rare, cut and damaged* (1) 80 .

P. WOEIRIOT.

do 153 A Woman casting herself and her two Children into a Fire, *very rare, cut* (1) 10

M. ZAGEL.

Braddock 154 The Tournament (B. 11), *cut, written on in ink* (1) 5 10

SECOND DAY'S SALE.

Prints (continued).

MARC ANTONIO RAIMONDI

and his pupils Agostino di Musi, called Veneziano, and Marco Dente da Ravenna, *as described in Bartsch, vol. XIV.*

3 . 155 ADAM AND EVE, after Raffaelle (1), *very rare, fine impression with slight margin, from the Sir Peter Lely Collection* (1) Colnaghi

2 10 156 The Almighty appearing to Noah, after Raffaelle (3), *early impression, slightly damaged* (1) Reitlinger

5 15 157 Joseph and the Wife of Potiphar, after Raffaelle (9), *very early impression, from the Lely Collection* (1) Colnaghi

0 158 Solomon and the Queen of Sheba, after Raffaelle, sometimes attributed to Marco da Ravenna (13), *rare, mounted on canvas, and slightly cut* (1) Braddock

1 5 159 The Nativity, after Guilio Romano, by Agostino Veneziano (17), *first state, extremely scarce, not in good condition* (1) Moseley

13 160 THE MASSACRE OF THE INNOCENTS, after Raffaelle (18), *very fine early impression, with large margin, slightly damaged by being folded down the centre* (1) Colnaghi

10 161 CHRIST AT THE TABLE OF SIMON THE PHARISEE (23), *extremely fine early impression, with margin, from the Lely Collection* (1) do

24 162 THE LAST SUPPER, after Raffaelle (26), *very fine impression, rare, with good margin except at two places where the edge of the plate has been slightly cut into, mounted on canvas, from the Lely Collection* (1) do

2 5 163 Christ bearing the Cross, by Agostino Veneziano, after Raffaelle (28), *first state, rare, from the Lely Collection, damaged* (1) Daniell

2 0 164 The Descent from the Cross, after Raffaelle (32), "Pièce très-rare," *early impression, slightly damaged* (1) Moseley

20 . 65 THE VIRGIN WEEPING OVER THE DEAD CHRIST, after Raffaelle, "La Vierge au bras nud" (34), *fine early impression with slight margin, from the Lely Collection* (1) Colnaghi

166 The Marys with the dead Christ, after Raffaelle (37), *very early impression, with slight margin, from the same Collection* (1) 9 .

167 St. Paul preaching at Athens, after Raffaelle (44), *extremely fine impression, with good margin, from the same Collection* (1) 2 10

168 Another of the same, *not in such fine condition* (1) 1 .

169 "Notre Dame à l'escalier," after Raffaelle (45), *very fine impression, with margin, slightly damaged* (1) 7 .

170 Virgin and Child with the infant St. John and two Angels, after F. Francia (51), *from the Lely Collection;* and The Virgin seated on the clouds, after Raffaelle, by Marc Antonio (52) (2) 3 10

171 La Vierge au poisson, by Marc Antonio and Marco da Ravenna (54), *very early impression, from the Lely Collection* (1) 13 10

172 The Holy Family, "La Vierge à la longue cuisse," after Raffaelle (57), *very fine early impression, slightly cut and otherwise damaged* (1) 3 .

173 "La Vierge au palmier," after Raffaelle (62), *very early impression, slightly stained;* and "La Vierge au berceau," after the same (63), *copy* A (2) 3 15

174 St. Cecilia and other Saints, after Raffaelle (116), *very fine early impression, with slight margin, from the Lely Collection* (1) 24 .

175 The Martyrdom of St. Félicité, after Raffaelle (117), *brilliant impression, with small margin* (1) 20 .

176 St. Veronica (122), *very early impression, rare* (1) 4 10

177 Jesus Christ and the twelve Apostles (124–136), *mostly early impressions, but some damaged* (13) 3 5

178 Christ on the Cross (137); The Virgin in Glory (139), *early impression;* St. Peter, Martyr (161); and others of "Les petits Saints," *some damaged* (11) 1 .

179 Dido, after Raffaelle (187), *very fine impression of this extremely rare print; and a worn impression of the same* (2) 24 .

180 The four Roman Cavaliers (188–191), *before the address "Ant. Sal. exc."* (4) 1 .

181 Lucretia, after Raffaelle (192), "*extrémement rare,*" *early impression, but cut and somewhat damaged* (1) 3 10

182 Emperor meeting a Warrior, by Agostino Veneziano, after Raffaelle (196), *fine impression;* and Trajan combating the Dacians, by Marco da Ravenna (206) (2) 1 .

183 The rape of Helen, after Raffaelle (209), *first state, slightly cut, and damaged at one corner* (1) 2 10

184 The Triumph, after Andrea Mantegna (213), *very early impression of this rare print, but somewhat cut and otherwise damaged, from the Collections of Philip Lanckrink, Page to Charles I., and of Sir P. Lely* (1) 19 .

22		185	CUPIDS AND CHILDREN DANCING, after Raffaelle (217), *very fine early impression, "une des plus rares de son oeuvre"* (1)	Colnaghi
1		186	March of Silenus, after Julio Romano (240), *two impressions, both before the address "Ant. Sal. exc."* (2)	Powis
1	10	187	The Judgment of Paris, after Raffaelle (245), *very early impression, stained* (1)	Daniell
43	.	188	APOLLO AND THE MUSES ON MOUNT PARNASSUS, after Raffaelle (247), *trial proof, before the Doors were engraved, before the Trees were finished, and before considerable work on the Figures, probably unique, mounted on canvas, from the Lely Collection* (1)	Pawsey
23		189	Bacchanalian Frieze (248), *very early impression, "extrêmement rare"* (1)	Colnaghi
12		190	Satyr and Nymph, after F. Francia (279), *stained*; and the Old and Young Bacchanals (294), *early impression, slightly cut* (2)	Dunthorne
13	10	191	VENUS AFTER BATHING, after Raffaelle (297), *very early impression, marginal line slightly cut into, from the Lely Collection* (1)	Pawsey
13	.	192	The Vintage, after Raffaelle (306), *fine early impression, from the same Collection* (1)	Colnaghi
1	18	193	Venus, Cupid, and Pallas, after Raffaelle (310), probably by a pupil of Marc Antonio, *very early impression* (1)	Daniell
30	.	194	Cupid and three Children (320), *very early impression, with good margin, rare, from the Lely Collection* (1)	Pawsey
10	10	195	Pyramus and Thisbe (322), in the artist's earliest manner, *slightly cut, rare* (1)	Dunthorne
2	.	196	Venus on the Sea, by Marco da Ravenna, after Raffaelle (323), *very fine impression of the first state*; Venus and Cupid riding on Dolphins (324), *second state*; and 2 others on one mount; *from the Lely Collection* (4)	do
2	10	197	Jupiter and Cupid (342), *slightly cut*; Mercury (343), *with good margin*; and Cupid and the Three Graces (344), *from Raffaelle's Frescoes in the Ghigi Palace, very fine impressions* (3)	Reinell
3	10	198	Triumph of Galathea, after Raffaelle (350), *from the Lely Collection*; and the same, *copy B.* (2)	Dunthorne
1	.	199	Neptune stilling the Tempest, the Quos Ego (352), *before the address "Ant. Sal. exc.," cut as usual at the top, rare* (1)	do
1	15	200	Time and the Infant (365), *early impression, rare*; A Man and a Woman, with her foot on a globe, after F. Francia, *early impression, rare, not in good condition, from the Lely Collection*; and 2 others (4)	Braddock
3	5	201	The Virtues, after Raffaelle (386–392), *with slight margins and with the blank spaces at the bottoms of the plates* (7)	Maggs

262 The Virtues, a series of small designs, each containing two or more figures, all have the mark of Marc Antonio, but are undescribed by Bartsch (7) 2 0 .

263 Two Females, with Signs of the Zodiac (397), *slightly damaged, from the Lely Collection*; and The Three Doctors (404), *very fine impression of this rare print, but considerably cut* (2) 5 10 .

264 "La Carcasse" (426), ascribed to Agostino Veneziano, *early impression, cut and not in good condition* (1) 2 0 .

265 Woman carrying a Child (450); and the Man and a Woman selling Eggs, by Agostino Veneziano (453), *both rare* (2) 3 5 .

266 The Guitar-player (469), *rare, very slightly cut* (1) 1 5 .

267 Man sleeping at the Entrance to a Wood, after Francia (438), *rare*; and the Ferry-boat, after Raffaelle, ascribed to Agostino Veneziano (473), *damaged, both rare* (2) 8 15 .

268 Angelica and Medora, by Agostino Veneziano (485); and 2 others, by the same (3) 10 .

269 "Les Grimpeurs," after Michael Angelo (487), *rare* (1) 28 . .

270 "L'École d'Athènes de Raphael," by Agostino Veneziano (492), *very early impression, slightly cut at top* (1) 10 .

271 Portraits of Popes Leo X. (493), Adrian VI. (494) and Clement VII., undescribed by Bartsch, *very early impressions*; and another of Julius II., by a different engraver, *all rare* (4) 1 . .

272 Portrait of Peter Aretino, after Titian (513), *brilliant early impression, with small margin* (1) 57 . .

273 The Castle of St. Angelo, and The Colisseum, the monogram of Marc Antonio is written on each in a contemporary hand, *from the Lely Collection* (2) 2 . .

EARLY WOODCUTS AND CHIARO-SCURO PRINTS.

214 Anonymous. A Saint in Adoration of The Virgin and Child, with a border composed of incidents in the life of the Saint, *rare, damaged*; and Head of Christ, by C. Jegher, *on reverse of mount* (2) 1 .

215 Anonymous. The Holy Family, after Raffaelle, apparently an experiment in chiaro-scuro printing; and The Annunciation, by another Artist (2) 3 15

216 Monogram I. F. M. Christs' Agony in the Garden, after L. Cranach; Christ Washing the Feet of His Disciples, after A. Durer, by the monogramist R. H. 1582; and another (3) 2 15

2 10 217 Christ in Glory appearing to the Apostles, a large woodcut, with the inscription Hieronimus Ervisius pinesit, *rare, from the Lanckrink Collection* (1) Colnaghi

1 5 218 Monogram M. P. Christ Blessing Little Children, in chiaro-scuro; and a Doge giving audience, with monogram C. V., *cut at top and bottom* (2) do

2 . 219 André Andreani. The Triumph of Christianity, with border and dedication in letterpress, the subject covered with a yellow wash (1) do

10 . 220 H. Aldegraver. An old Man seated asleep, *extremely rare, undescribed, damaged* (1) do

3 5 221 A. Altdorfer. The Judgment of Paris (B. 60); and The Creation, by Jost Amman. (2) Dodd

4 . 222 H. S. Beham. Virgin and Child (B. 123), *slightly cut;* and Youth and Age, after Beham, *printed in chiaro-scuro, rare* (2) Colnaghi

9 10 223 Hieronymus Borch. The Temptation of St. Anthony (Passavant, vol. 2, p. 287, no. 2), *rare, slightly damaged* (1) Braddock

7 15 224 Crispin Vanden Broeck. Christ praying in the Garden, *a circle, printed in chiaro-scuro, rare* (1) Colnaghi

14 10 225 H. Burgmair. St. Anne receiving the Infant Jesus (B. 26), *rare* (1) do

35 . 226 H. Burgmair. Death and The Lovers (B. 40), *in chiaro-scuro, very rare* (1) do

5 . 227 D. Campagnola. Virgin and Child, with Saints in a Landscape, *very rare* (unknown to Bartsch), *cut at top and bottom* (1) Murray.

27 . 228 L. Cranach. St. Christopher (B. 58), *printed in chiaro-scuro, rare* (1) Colnaghi

12 . 229 Judoce de Curia. David playing before Saul, *in chiaro-scuro, rare* (1) do

2 . 230 Jacob Cornelisz (Jean Walther van Assen). The dead Saviour (B. VII, p. 445), *a circle, with ornamental border, which is considerably cut, very rare* (1) do

10 231 Jacob Cornelisz (Manner of). The Virgin Mary, *rare, cut at sides* (1) do

39 . 232 A. Durer (Manner of). Christ on the Cross, with the Virgin Mary and St. John, *in chiaro-scuro, slightly damaged* (1) do

1 . 233 H. Goltzius. Bacchus (B. 228), *in chiaro-scuro;* and Portrait of a Man, by C. van Sichem, after Goltzius (2) Burchorne

2 . 234 H. Goltzius. A Sea-piece (B. 246), *rare, considerably cut at top;* and Judith, by Van Sichem, after Goltzius (2) do

2 . 235 Urse Graf. Christ shown to the People (B. 2), *cut;* and Fools caught by Women, by a different engraver (2) do

2 . 236 J. Baldung Grun. The Witches Sabbath (B. 55), *slightly cut and damaged;* and Group of seven Horses (B. 57), *cut at sides* (2) Colnaghi

237 Colnaghi — N. Meldeman. The Village Festival, after Beham (B. vol. VII, p. 182), *first state, before the block was cut to a circle, very rare, slightly cut at top and bottom* (1) — 4 .

238 do — Pompeio Orsino. A Fête Champetre, after A. Tempesta, *cut* (1) — 2 .

239 do — Jean Ulric Pilgrim. A Knight and his Attendant (B. 10), *in chiaro-scuro, fine impression, rare, slightly cut* (1) — 26

240 Braddock — Giovanni Scoorel. Hercules and Antaeus (B. vol. IX, p. 161); and another, by a different engraver (2) — 2

241 Colnaghi — Hans Schaufelein. The Crucifixion (Passavant, vol. III, p. 235, no. 141), *very rare*, unknown to Bartsch, *slightly cut* (1) — 7 10

242 do — Hans Schaufelein. Christ on the Mount of Olives, *in chiaro-scuro, undescribed in this state, extremely rare* (1) — 14 10

243 Maggs — Tobias Stimmer. The Nativity (B. 3), *scarce* (1) — 3 15

CHIARO-SCURO PRINTS BY ITALIAN MASTERS.

(*Described in vol. XII of Bartsch.*)

244 Colnaghi — David killing Goliath, by Hugo di Carpi, after Raffaelle (B., p. 26, no. 8), *second state*; and the same, *in the third state* (2) — 11 .

245 do — The Adoration of the Magi, by Joseph de Vicence, after Parmeggiano (p. 30, no. 3); and the same subject, after Luini (p. 30, no. 4) (2) — 5 .

246 do — The Presentation in the Temple, by André Andreani, after Salviati (p. 31, no. 6), *in the first and second states* (2) — 10 10

247 do — The Massacre of the Innocents, after Raffaelle (p. 33, no. 7), *rare, slightly cut*; and Christ healing the Lepers, after Parmeggiano, by Joseph di Vicence (p. 39, no. 15), *in the first and second states* (3) — 7 .

248 Flowden — Pilate washing his hands, by André Andreani, after Jean de Bologne (p. 41, no. 19), *on two sheets joined together, cut at sides, rare* (1) — 2 10

249 Maggs — The Descent from the Cross, by Hugo di Carpi, after Raffaelle (p. 43, no. 22); and The Virgin and Child, by André Andreani, after Alessandro Casolano (p. 57, no. 13) (2) — 12 .

250 Colnaghi — The Holy Family, after Correggio (p. 60, no. 18), *fine impression of the second state* (1) — 2 .

251 Bunthorne — Virgin and Child with Saints, after Parmeggiano (p. 63, no. 21); and another, by a different artist (2) — 3 .

252 Colnaghi — Martyrdom of St. Peter and St. Paul, by Antoine de Trente, after Parmeggiano (p. 79, no. 28), *first state*; and St. Francis of Assisi, by André Andreani, after Allessandro Casolano (p. 81, no. 30) (2) — 4 10

253 The Escape of Clelia and her companions, by Joseph de Vicence, after Maturino (p. 96, no. 5), *first state, rare, damaged at one corner;* and the same, *in the second state* (2)

254 Ajax and Agamemnon, by Joseph de Vicence, after Caravaggio (p. 99, no. 9), *damaged;* and Diogenes, by Hugo di Carpi, after Parmeggiano (p. 100, no. 10), *slightly damaged* (2)

255 The Triumph of Julius Caesar, after Andrea Mantegna, by André Andreani (p. 101, no. 11), *the set of 9 and the Title, scarce* (10)

256 The Defeat of the Giants, after Guido, by B. Coriolano, 1638, *the set of 4 to form one large print* (p. 113, no. 11) (4)

257 The same subject, engraved by B. Coriolano in 1641 (p. 114, no. 12) (4)

258 Hercules strangling the Lion, by Joseph di Vicence, after Raffaelle (p. 119, no. 17), *first state, rare;* and the same, *in the second state* (2)

259 The same subject, by an anonymous engraver (p. 120, no. 18), *impression from the wood-block only, rare* (1)

260 Saturn, by André Andreani, after Parmeggiano (p. 125, no. 27); and Venus and Cupid, by N. Boldrini, after Titian (p. 126, no. 29), *from the wood-block only* (2)

261 Peace and Abundance, by B. Coriolano, after Guido (p. 131, no. 10), *first state, rare;* the same, *in three other states;* and the same subject in reverse, an Etching attributed to Guido (5)

262 Envy driven from the Temple of the Muses, after Peruzzi, by Hugo di Carpi (p. 133, no. 12), *scarce* (1)

263 Allegorical Subject, by B. Coriolano, after Guido (p. 139, no. 18); and a Woman meditating, by André Andreani, after Alessandro Casolano (p. 148, no. 14) (2)

264 The Roman Warrior, after Pordenone (p. 151, no. 19), *rare* (1)

*** See also Lot 306.

MEZZOTINTS.

Mostly by the early Engravers.

265 Anonymous. Mary, daughter of Charles I., when a child, after Vandyck (C. S. p. 1666, no. 88) (1)

266 Anonymous. Portrait of a Man holding a pair of compasses, after Vandyck, *unfinished proof, inscription space cut off* (1)

267 S. Barras. Lazarus Maharkyzus, after Vandyck (Laborde, p. 304) (1)

No. 283.

268 I. Beckett. King Charles I., after Vandyck (C. S. 16), *first state, extremely scarce* (1) 6 10

269 I. Beckett. Anne Kirk, after Vandyck, *very early impression, cut at top and bottom* (1) 3 .

270 J. vander Bruggen. The Duchess of Richmond, after Vandyck, *early impression, cut* (1) 5 .

271 J. vander Bruggen. Sir A. Vandyck (Laborde, p. 152) (1) 15

272 A. Browne. The Children of Charles I., after Vandyck (C. S. 4), *first state, scarce* (1) 6 10

273 A. Browne. Frances, Countess of Portland, after Vandyck (C. S. 29) (1) 3 10

274 P. Coombes. Virgin and Child, after Guido, *scarce;* and Man, with a large ruff, by H. Coussin, after Vandyck (2) 18

275 J. Faber, senior, Charles I., as he appeared at his Trial (C. S. 24), *second state, before the plate was reduced, scarce* (1) 3 10

276 W. Faithorne, junior. St. Mary Magdalene, after Guido; and Head of a Child, *a small circle, rare* (2) / 5

277 T. C. Furstenberg. The Virgin and Child, after Correggio, (Laborde, p. 209), *extremely rare, slightly damaged* (1) 2 10

278 J. F. Leonart. Justi de Merstraten, and his Wife, after Vandyck, *a pair* (Laborde, p. 129), *the latter damaged at two corners;* and Head of Christ (3) 5 5

279 J. London. Bacchus and a Nymph, after A. Caracci; and another (2) 18

280 E. Luttrell. King Charles I., after Vandyck (C. S. 3); Jupiter and Calista, after L. Castro; and Charles I., with his Wife and Children, after Vandyck, *a small plate by an early engraver, rare, cut* (3) / .

281 F. Place. Lady confessing to a Monk; and Head of Christ, by B. Picart (2) 18

282 R. Robinson. King Charles I., in armour, after Vandyck (C. S. 1), *extremely rare* (unknown to Bromley) (1) 12 10

283 Prince Rupert. The great Executioner, after Spagnoletto (Laborde, p. 207), *very rare, cut about 1 inch at bottom* (1) 30 .

[*See* Illustration.]

~~284 P. Schenck. The Virgin Mary, after Guido; and Virgin and Child, by J. Simon, also after Guido (2)~~

285 P. Van Somer. A Cardinal and his Secretary, after Raffaelle (1) 3 5

286 J. Van Somer. Eustace Le Sœur, after Vandyck, *cut close* (1) 2 .

287 J. Thomas of Ypres. Achilles and Cupid (Laborde, p. 131), *very scarce, cut at top* (1) 14 .

288 R. Tompson. Elizabeth, Countess of Southampton, after Vandyck (C. S. 44), *proof before the inscription, slightly cut at top and bottom* (1)

289 R. Tompson. Lords John and Bernard Stuart, after Vandyck (C. S. 46), *cut at top and bottom* (2)

290 G. Valck. Cupid sleeping, after Guido; St. Margaret, after Raffaelle, by a different engraver, *cut;* and another (3)

291 W. Vaillant. Lady with her hand on a Vase; and Portrait of a Man, after Vandyck (2)

292 W. Vaillant. The Painter and his Model, after Guido; the same subject, in reverse; and Susannah and the Elders, after Palma (3)

293 W. Vaillant. Judith, after Guido; and Susannah and the Elders, after Palma (2)

294 W. Vaillant. Two Boys singing, after F. Hals (Laborde, p. 124), *printed in brown, cut;* and Landscape with Figures, by J. Vaillant (2)

295 G. White. J. B. Monoyer, after Kneller (C. S. 27), *first state* (1)

296 R. Williams. Sir Edward Littleton, after Vandyck (C. S. 33), *first state, scarce* (1)

297 J. Dixon. Garrick as Richard III. (C. S. 15), *etched letter proof* (1)

298 ALBERT DURER (1471–1528). Eight original drawings by this famous artist on one sheet of paper, with the water-mark, a shield with an "L" between Fleur-de-lis surmounted by a crown, measuring $15\frac{3}{4}$ *in.* by $10\frac{3}{8}$ *in.*, signed at the top towards the right hand corner with his usual monogram "A. D." and dated above it "1521," with eight words in Albert Durer's writing—

"Ein sunder tier das ich
gros anderthalben czentn [er]
schw[er]"
(A curious beast which I
large one and a half hundredweight
heavy.)

Seven of the drawings are drawn with a pen in black, and one drawn with a pen in black with bluish-green and red wash; the colours are remarkably brilliant. The drawings are of the following subjects, all carefully executed: The top left hand quarter consists of a River scene, with a bridge across to a Castle on the left bank, in the middle distance the tops of the buildings of a town are seen with mountains in the background; underneath is a landscape, possibly another view of the Castle in the above landscape, but from a different point of view; on the right of this drawing is a seated Lynx. The right hand half of the sheet consists of Studies of Animals, comprising the following: a sleeping Lioness, at the top to the right is seated a large monkey, highly finished

No. 298.

LOT 298—*continued.*

with bluish-green and red wash, below is a seated Lion with shaggy mane and uplifted head, to the right is a young antelope or animal of that nature, and underneath a large sleeping Lioness at full length.

Probably the finest and most interesting drawing by this celebrated and rare artist which has been on the market for many years, and possibly one of the most important drawings by Albert Durer known. On the back of the drawing is mounte l an impression of the engraving of "THE DEATH OF ANANIAS," by Agostino Veneziano, after Raphael (B. 42)

[*See* ILLUSTRATION.]

COLLECTIONS OF ENGRAVINGS

Mounted in old Folio Volumes (early part of the 18th century), whole-bound smooth red morocco, gilt back and sides.

299 Vol. 1. Specimens of Early Engravers and examples of the various modes of Engraving; an early specimen of Colour Printing; Line Engravings after pictures by different Italian Masters: lettered "Prints Part First, First Inventors—Part 2, Gravers, all Italian pictures" *upwards of* 200 — Parsons — 25

300 Vol. 2. Etchings, Engravings, a few early Woodcuts and Mezzotints, nearly all by Italian Engravers or from paintings by Italian Artists; lettered "Etchers all Italian" *about* 200 — Fulton — //

301 Vol. 3. Miscellaneous Engravings and Etchings by Dutch, Flemish, German, French, and other Masters, including several by early Masters; lettered "Gravers by Pictures—not Italian" *about* 350 — do — 3

302 Vol. 4. Etchings by Masters of various Schools, with the exception of the Italian; also several early Woodcuts and Mezzotints; lettered "Not Italian -Part 1 Etchers, Part 2 On Wood, Part 3 M : Tinto" *about* 360 — Colnaghi — 16

303 Vol. 5. Engravings by the early Italian Engravers, including specimens of the Works of Marc Antonio Raimondi, Agostino Veneziano, Marco da Ravenna, J. Bonasone, Æneas Vico, N. Beatrizet, M. Rota, G. Pencz, and many others, *some of considerable rarity*; lettered "Chief Gravers of Best Italian" *nearly* 200 — do — 12

304 Vol. 6. Etchings and Engravings by Parmeggiano, F. Baroccio, C. Procacini, Annibal Caracci, Agostino Caracci, L. Caracci, Guido, Ribera, Rubens, Vandyck, S. Cantarini, C. Maratti, and other Masters; lettered "Chief Etchers and Best Italian" *about* 430 — Murray — 61

305 Vol. 7. Etchings and Engravings by R. Schiaminoze, P. Testa, Castiglione, S. Rosa, Grimaldi, S. Della Bella, W. Hollar, J. Callot, Silvestre, and others; lettered "Etchers who were Painters" *about* 700 — Colnaghi — 25

£ . o . d

66 . .

306 Vol. 8. Chiaro-scuro Prints, mostly after Italian Masters, including specimens of the Works of André Andreani, B. Coriolano, and other Masters whose works are catalogued in vol XII of Bartsch, *some rare;* lettered "Cut in Wood, the 5 Chief Masters" (91) Parsons

34 .

307 Vol. 9. Engravings and Etchings from the Works of Raffaelle, including a number by early Italian Engravers, *some rare;* lettered "Prints R : Urbino" *about* 160 Greene

5 . 5

308 Vol. 10. Engravings and Etchings from the Works of A. Correggio; lettered "Prints Coregio" (60) Parsons

6 . 10

309 Vol. 11. Line and other Engravings from the Works of Guido Reni, including several of Guido's own Etchings; lettered "Prints Guido Reni" (51) Maggs

8 . 10

310 Vol. 12. Engravings from the Works of F. Baroccio; and a Collection of Engravings by Hollar, Vorsterman, and others from Drawings, Paintings, Antiquities, etc., formerly in the Arundel Collection; lettered "Prints Barocci and Ar. Col." *upwards of* 200 Colnaghi

105 .

311 Vol. 13, part 1. Portraits after Sir A. Vandyck, being the series published by Martin van den Enden under the title "Icones Principum," nearly all in the earliest published state before the alterations in the inscriptions and before Martin van den Enden's address was erased; wants the Etchings by Vandyck; lettered "Vandyke Heads, part 1" (83) Hulton

110 .

312 Vol. 13, part 2. Portraits after Sir A. Vandyck, mostly by the earlier engravers, including Hollar, Pontius, Vorsterman, Hondius, Bolswert, P. de Jode, Suzderhoef, and others, *some scarce;* lettered "Vandyke Heads, part 2" (110) Paget

8 .

313 Vol. 14. Engravings from Antique Bas-reliefs and other Sculpture, Public Buildings, etc., including several from the series by A. Lafreri, others by the early Italian Engravers, etc., *some rare* *about* 140 Hulton

10 .

314 A large Folio Volume, containing a Collection of Engravings from Pictures, by Raffaelle, Paul Veronese, L. Caracci, Caravaggio, Andrea del Sarto and other Old Masters; Plans of Cities, etc., by Julius de Muses; Roman Buildings, etc., *whole bound russia* (102) Maggs

9 . 10

315 A similar Volume, containing Engravings from Pictures, by Titian, Baroccio, Carlo Maratti, Correggio, Guido Rubens, A. Caracci and other Old Masters, including several by early Italian Engravers, also large Engravings of Portraits, after Sir A. Vandyck, including 10 from the series of whole lengths, by Gunst (110) Spencer

21 .

316 A large Folio Volume, containing miscellaneous Engravings, comprising French and Italian Views, by Israel Silvestre; Engravings from Pictures, by various Old Masters, some by Early Italian Engravers; Roman and other Antiquities; large Woodcuts, by André Andreani; etc. *about* 170 Colnaghi

THIRD DAY'S SALE.

The Superb Collection of Wilton Drawings.

THE magnificent Historical Collection of Old Master Drawings at Wilton House, Salisbury, was contained in four large volumes bound in old morocco or calf and numbered respectively XU, 1, XU, 2, XU, 3 and XU, 4. Each volume was lettered in gold "Wilton House Library Drawings."

The first volume XU, 1, was dated 23 November, 1772, and the volume commenced with a list of the drawings appearing in the volume. The date and the list of drawings were for the most part in the same handwriting, but the names of some of the artists were added in a different hand. There were similar prefatory lists in the other three volumes.

The first 53 pp. in the first volume were blank, and according to the prefatory list they were in this condition in 1772. Some few of the drawings shown in the prefatory lists had been transferred from one volume to another in the set. Otherwise the drawings appear to be in the same condition in which they were arranged in 1772.

The attributions of the drawings in this catalogue to the various artists are generally those given in the collection itself.

The collection is known to all lovers of Art through the published work by S. A. Strong, Esq., late librarian to the House of Lords and to the Duke of Devonshire: "Facsimiles of Drawings by the Old Masters in the Collection of the Earl of Pembroke and Montgomery at Wilton House."—P. & D. COLNAGHI & Co., *London*, 1900. Copies of this fine volume of reproductions are still to be obtained from the original publishers.

The volume contains a critical appreciation by Mr. Strong of about sixty of the chief master-pieces contained in the collection, together with excellent reproductions. Mr. Strong, while refusing in some cases to accept the traditional attributions made in the collection itself, gives others which, if accepted, certainly do not detract from the value and interest of the collection. His results are fully referred to in the following catalogue.

VOL. I.

Library Reference Pembroke XU. 1, 23 *Nov.* 1773 (*commences at p.* 55).

BARTHOLOMÄUS SPRANGHER.

1546–1627.

317 Madonna and Child with St. Joseph; and two angels in the back ground, one singing and the other playing a musical instrument

Pen and Indian ink 13 *in. by* 9½ *in.*

VENETIAN SCHOOL.

[*See Strong, no.* 54.]

318 Two Nude Figures in a landscape, one of whom holds a globe, apparently inscribed with some of the signs of the Zodiac, trees and a house in the background

Pen drawing in brown, touched in places with white 8½ *in. by* 6 *in.*

*** Mr. Strong does not accept the attribution to D. Campagnola, but gives it to the Venetian School. The drawing is inscribed, but not in a contemporary hand, Lovini Milanese.

SCHOOL OF RAPHAEL.

1483–1520.

319 Joseph and his Eleven Brethren among the flocks; small circles at the top of the drawing represent the stars and the sheaves doing obeisance

Pen and bistre, touched in one place with grey 9½ *in. by* 14½ *in.*

Lot 319—*continued.*

GIOVANNI DOSSI.

1479–1542.

The Archangel Michael hurling Satan from heaven; probably a study for the artist's famous picture in the Dresden Gallery

Pen and wash, heightened in places with white on tinted paper 11 *in. by* 7 *in.*

TIMOTEO DA URBINO

or Della Vite. 1469–1523.

320 Madonna and Child surrounded by four figures of saints

Pen on grey tinted paper and touched with white 12 *in. by* 10½ *in.*

Colnaghi 8 . 5

LAMBERT ZUTMANN.

Also known as Suavius. 1510–1567.

321 A Group in the foreground surrounds a central figure of a sick man, apparently seeking to be healed and being touched by Our Lord or one of the disciples, whose hand only is shown; arches of the temple and other buildings in the background

Hofer

Pencil 12½ *in. by* 8 *in.* 2 .

*** The outline of portion of one of the figures is perforated with needle-point marks for purposes of reproduction. Possibly the drawing is a study for the artist's famous engraving of St. Peter and St. Paul healing the Lame Man at the Beautiful Gate.

ANDREA MALINCONICO.

1600 to *circa* 1650.

Christ lying at full length at the foot of the Cross, surrounded by the mother of Our Lord and holy women lamenting; one of the disciples preparing the body for entombment

Indian ink on tinted paper touched with white 14 *in. by* 11 *in.*

SEBASTIANO CONCA.

1679–1764.

322 Nessus and Dejanira

Pen and bistre wash, heightened with light yellow on brown paper

Colnaghi 12½ *in. by* 8½ *in.* 4 . 15

PIRRO LIGORIO.

1490–1580.

323 The Calumny of Apelles

Indian ink on bluish paper 10 *in. by* 13 *in.*

4 · 15

*** The drawing was formerly in the collection of Sir Peter Lely, and bears his mark.

Meadows?

ITALIAN OF THE EIGHTEENTH CENTURY.

A Saint raising a man from the dead

Pen and bistre wash 16½ *in. by* 11½ *in.*

FILIPPINO LIPPI.

1457–1504.

[*See Strong, no.* 18.]

324 Pietà, with Angels holding the nails and the crown of thorns. This superb drawing is attributed by the original cataloguer to Fra Lippo Lippi, the father of Filippino; but the attribution to the son is certainly correct. The central group of the drawing, as Strong points out, recurs with slight modifications in the predella of the altar-piece in the National Gallery. Filippino here "shows all the pathos of Botticelli in his devotional mood with something —especially in the angel on the left—of the seraphic touch of the young Leonardo."—Strong.

640 ·

Colnaghi

Pen drawing tinted with brown and white; the outlines perforated by engraver's needle-point marks 7 *in. by* 10½ *in.*

[*See* Illustration.]

BOLOGNESE SCHOOL.

16th Century.

325 A Group of Four Men and a Woman in attitudes of adoration

2 ·

Pen and sepia 12 *in. by* 10 *in.*

Russell

Filippo Lippi. 1391-1438.

No. 324.

AGNOLO DEL MORO.

1512 to *circa* 1650.

326 Madonna and Child and St. Joseph

Pen outline and wash tinted with white 11 *in. by* 9½ *in.*

FRANCESCO VILLAMENA.

1566-1626.

Drawing of a Scriptural Figure, probably Moses

Pen and sepia on brown paper 9¾ *in. by* 4¾ *in.*

SEBASTIANO LUCIANI.

Called DEL PIOMBO. 1485-1547.

327 The Descent from the Cross, a vigorous drawing with figures of saints on ladders removing the body of Our Lord and holy women below in lamentation

In sepia and wash 15½ *in. by* 10 *in.*

VINCENZO.

328 Scriptural Subject, probably the mother of Our Lord in the palace during the trial before Pontius Pilate

Pen drawing in sepia on brown paper 10½ *in. by* 7¾ *in.*

ONORIO MARINARI.

1627-1715.

Madonna and Child

In red chalk 13 *in. by* 9 *in.*

RAFFAELINO DEL GARBO.

1476–1524.

[*See Strong, no.* 32.]

329 The Holy Family in the manger, with the kings in the act of Adoration bringing gifts

The design is pricked in outline with the needle. Pen and bistre touched with white 9½ *in. by* 13 *in.*

*** This is an extremely interesting drawing of the Florentine School. Mr. Strong does not accept the attribution to Cimabue, but assigns it to a Florentine master of the fifteenth century. "The outlines are pure and firm, and the drapery disposed in broad masses. The drawing is of course Florentine, and the arrangement in types and even the details recall Ghirlandaio's treatment of the same in the Uffizi. In the Corsini Palace at Rome there is a series of drawings ascribed to Piero di Cosimo, and I am inclined to think this may be by the same hand."—Strong.

Inset on a separate sheet attached is a small primitive study of a saint in pencil.

GREGORIO LAZZARINI.

1657–1735.

330 Two Angels supporting Christ after the Crucifixion

Black chalk heightened with white 13 *in. by* 7 *in.*

BARTOLOMMEO DI PAGHOLO.

Called Fra Bartolommeo. 1475–1517.

Soldiers pursue a youth, one holding a lantern aloft and tearing a cloak off the youth's back, probably the drawing represents the incident referred to by St. Mark

Pen and sepia 10 *in. by* 12 *in.*

ROMAN SCHOOL.

331 The Plague of Serpents in the Wilderness; a group of Israelites in the grip of various serpents, others gazing at the brazen serpent on the pole lifted up in the background

Pen and wash 10¼ *in. by* 15½ *in*

*** A design for a panel in a dome-shaped ceiling.

Lot 331—*continued.*

ODOARDO FIALETTI.

1573–1638.

Group of young Bacchanals carousing

Pen and bistre 4¼ *in. by* 8¾ *in.*

SCHOOL OF FRANCESCO MAZZUOLA.

Called Il Parmigiano. Parma, 16th Century.

332 The risen Christ surrounded by angels

Russell

Pen and bistre 8 *in. by* 7 *in.*

BALDASSARE FRANCESCHINI.

Called Il Volterrano. 1611–1689.

The Descent from the Cross

Pen and sepia wash, tinted with white 12½ *in. by* 8¼ *in.*

BENOZZO GOZZOLI.

1420–1498.

333 Full-length Figure of St. Peter holding the keys, the head of another disciple sketched in the background, probably by a later hand

do

Pen and bistre 11 *in. by* 6½ *in.*

ORAZIO SAMACCHINI.

1532–1577.

334 Classical Subject; Roman soldiers bearing the standards surround the two central figures, consisting of a king crowned and a youth, the soldiers' tents in background

Hofer.

Pen and bistre heightened with white, on brown paper 16¼ *in. by* 10¾ *in.*

GIULIO BUGIARDINI.

1475–1554.

Madonna and Child

Pen and sepia 15 *in. by* 10 *in.*

FERRAU FANZONE.

1562–1645.

335 Christ on the Cross, surrounded by Mary and the holy women lamenting

Pen and red chalk, washed 7 *in. by* 5½ *in.*

FRANCESCO RUSTICI.

1595–1625.

Figure of an Apostle, seated on clouds, reading

Outline perforated with dots for reproduction. Pen and bistre oval, 8 *in. by* 5¾ *in.*

GIROLAMO DA CARPI.

1501–1556.

336 Three Studies for the figure of Christ on the Cross

In pencil

*** Formerly in the collection of the Brothers Lanière.

COSIMO ROSSELLI.

1439–1507.

[*See Strong, no.* 12.]

337 A highly finished Plan for an Altar, drawn elaborately with the pen and partly shaded in red 15 *in. by* 7¼ *in.*

*** Mr. Strong doubts the attribution to Cosimo Rosselli, but assigns it without hesitation to a Florentine artist of the latter end of the fifteenth century, possibly Francesco di Simone Ferucci. He also notes that a close parallel exists in the Uffizi collection, and has been published by Marcel Reymond, *La Sculpture Florentine, II, p.* 229.

[*See* Illustration.]

FRANCESCO RAIBOLINI.

Called Il Francia. 1450 to *circa* 1516.

338 Madonna and Child with St. Joseph: also various Grotesque Heads and Figures on the same sheet

Pen and bistre 9 *in. by* 7 *in.*

No. 337.

DONATO VENEZIANO.

Circa 1410–1460.

[*See Strong, no.* 29.]

339 Study for an Equestrian Statue; attributed to Leonardo da Vinci

In sepia 8 *in. by* $6\frac{1}{2}$ *in.*

*** Mr. Strong, while not accepting the traditional attribution, assigns the drawing to the School of Leonardo da Vinci, probably a copy of one of the designs made by Leonardo for the equestrian monument of Ludovico Sforza.

GIACINTO CALANDRUCCI.

1646–1707.

The Madonna and Child and St. Joseph during the flight into Egypt

Pen outline with brown wash, heightened with white $9\frac{3}{4}$ *in. by* $7\frac{1}{4}$ *in.*

G. M. CRESPI.

Called Lo Spagnuolo. 1665–1747.

340 Above is the Madonna enthroned in Glory with the Infant Christ, surrounded by Holy Women, Angels and a Prelate in the act of adoration. Below an allegorical representation of the choice between the Cross and the pleasures of the world

Red chalk $10\frac{1}{2}$ *in. by* 7 *in.*

SIR A. VAN DYCK.

1599–1641.

341 Drawing of Heads of thirty-one contemporary Dutch Artists, including G. Van Honthorst, W. De Vos, C. Corneli-sen, etc.

On dark brown paper, the drawing in sepia heightened with white $4\frac{1}{4}$ *in. by* $7\frac{1}{4}$ *in.*

CARLO CALIARI.

1570–1596.

342 A Faun playing on a pipe and charming a cowherd and kine

Pencil 10 *in. by* $8\frac{1}{2}$ *in.*

LOT 342—*continued.*

FABRIZIO CHIARI.

1621-1695.

Allegorical Subject—Love as a female figure with a lyre in one hand and an arrow in the other, a satyr chained at her feet

Pencil drawing 9 *in. by* 6 *in.*

ANTONIO DEL POLLAIUOLO.

1429-1498.

[*See Strong, no.* 17.]

343 Three powerfully outlined naked figures, one drawing a bow, another holding sword and shield. A study for a group in this artist's famous engraving of the Combat of Hercules with the giants

Pen drawing washed with bistre $10\frac{3}{4}$ *in. by* $7\frac{1}{4}$ *in.*

*** "The engraving itself shows little of the mastery that is apparent here." STRONG.

LELIO ORSI.

Called DA NOVELLARA. 1511-1587.

344 Allegorical Figure of Justice holding the sword and scales

An elaborately finished drawing in pen and sepia $12\frac{1}{2}$ *in. by* $7\frac{1}{2}$ *in.*

*** Italian writers said of the artist that he was "In pitture grande, in architettura ottimo, e in designo massimo." This fine drawing fully bears out his reputation for design.

ANTONIO BAZZI.

Called IL SODOMA. 1480-1549.

[*See Strong, no.* 27.]

345 Bistre on greenish paper, heightened with white $15\frac{1}{2}$ *in. by* 9 *in.*

*** This graceful drawing is the original for a portion of the fresco of The Marriage of the Virgin, in the Oratory of S. Bernadino at Siena. It represents four female figures, full-length, and others in the background, one carrying a child

ANDREA SABBATINI DA SALERNO.

1480–1545.

346 The body of Christ taken down from the Cross, surrounded by the Disciples, Mary and other women, two of whom are wrapping the body in a shroud

Pen and wash drawing on tinted paper 12 *in. by* 9 *in.*

OTTAVIO SEMINO.

Circa 1540–1604.

Madonna and Child with St. Agnes, angels playing musical instruments, and two holding a crown over the Madonna's head

Painted in grey, and heightened with white 10½ *in. by* 8½ *in.*

PIETRO VANNUCCI.

Called Perugino. 1446–1524.

[*Strong, no.* 57.]

347 Classical figure of Mercury in a Car, "A Study for the figure of Mercury on the ceiling of the Cambio in Perugia." . . . The old attribution to Raffaelino "is interesting, and suggests the comparison of this drawing with that reproduced by Morelli, in which Raffaelino has dealt in his own fashion with a similar theme." —Strong

Bistre, heightened with white 9¼ *in. by* 7¼ *in.*

VESPASIANO STRADA.

Circa 1570–1624.

348 The Holy Family

The figures are outlined with the pen and touched with wash 5¾ *in. by* 7¾ *in.*

LATTANZIO GAMBARA.

1541–1574.

Madonna and Child

Pen outline, with wash and some white on grey paper. A small but charming drawing 8½ *in. by* 5 *in.*

GIACINTO CALANDRUCCI.

1646–1707.

349 Madonna with the Infant Christ in the manger; St. Joseph in the background

In red chalk 12 *in. by* 7¾ *in.*

OTTAVIANO MASCHERINI.

1530–1610.

Drawing, in pen and wash, of Groups of Women and Children, several in servile attitudes and carrying burdens 7 *in. by* 14½ *in.*

GIOVANNI DEI VECCHI.

1536–1614.

350 The Mass: administration of the wafer and cup before the altar, many kneeling figures of clergy and congregation

Pen and wash drawing 13½ *in. by* 10 *in.*

GIROLAMO DA SICIOLANTE.

Called DA SERMONETA. 1504–1550.

The Virgin and Child

A graceful pencil drawing, the face of the Virgin slightly tinted 8 *in. by* 6 *in.*

MARCO MARCHETTI.

Called DA FAENZA. *Circa* 1530–1588.

351 A Drawing of considerable force and charm, with many figures, representing the birth of a child, probably the Virgin

In pen and sepia, with brown wash 13 *in. by* 9¾ *in.*

*** Formerly in the collection of Sir Peter Lely, and of P. H. Lanckrink.

L. DI VITERBO.

Classical Scene: A Priest at the Altar preparing to sacrifice a bull, several figures standing or kneeling round; the figures are elaborately outlined with the pen, and the whole is finished with a wash in several colours 10 *in. by* 14 *in.*

GIOVANNI F. ROMANELLI.

1610–1662.

352 Christ descending into Limbo?
Pen and wash drawing 11½ *in. by* 9½ *in.*

NICCOLO BERRETONI.

1637–1682.

Madonna and the Infant Christ, surrounded by angels
Pen and wash 9¼ *in. by* 6½ *in.*

GIOVANNI IMPERIALI.

Circa 1640–1680.

353 A Female Figure, surrounded by cows, goats and sheep. She has carved on a tree the inscription "infelix amo"
In red chalk 12 *in. by* 10 *in.*

TADDEO ZUCCARO.

1529–1566.

Madonna and Child enthroned, and surrounded by angels
Pen drawing on tinted paper, with brown wash and heightened with white 14 *in. by* 8½ *in*

*** Formerly in the collection of Sir P. Lely.

RAFFAELLO SANZIO DA URBINO. (?)

1483–1520.

354 St. George mounted on a horse attacking the dragon
Brown wash drawing, touched with white

*** Formerly in the collection of the Lanière Brothers and Sir P. Lely.

TOMMASO MANZUOLI.

Called DA SAN FRIANO. 1536–1575.

355 Madonna and the Infant Christ with St. John
Pencil drawing 13 *in. by* 7¾ *in.*

GIULIO CLOVIO.

1475–1564.

356 Meeting of Saint Elizabeth and the Virgin Mother, with St. Joseph and St. Zaccharias in the background

Pencil and red chalk 15 *in. by* 10½ *in.*

*** Formerly in the collection of Sir Peter Lely.

JAN MIEL.

1599–1664.

Birth of the Virgin

Pen and wash, heightened with white 12¼ *in. by* 8¼ *in.*

VENTURA DI SALIMBENI.

1568–1613.

357 Madonna and the Infant Christ enthroned and surrounded and supported by angels; on the ground are St. Catherine, St. Peter, and other saints

Pen and bistre, heightened with white, on blue paper 14½ *in. by* 8½ *in.*

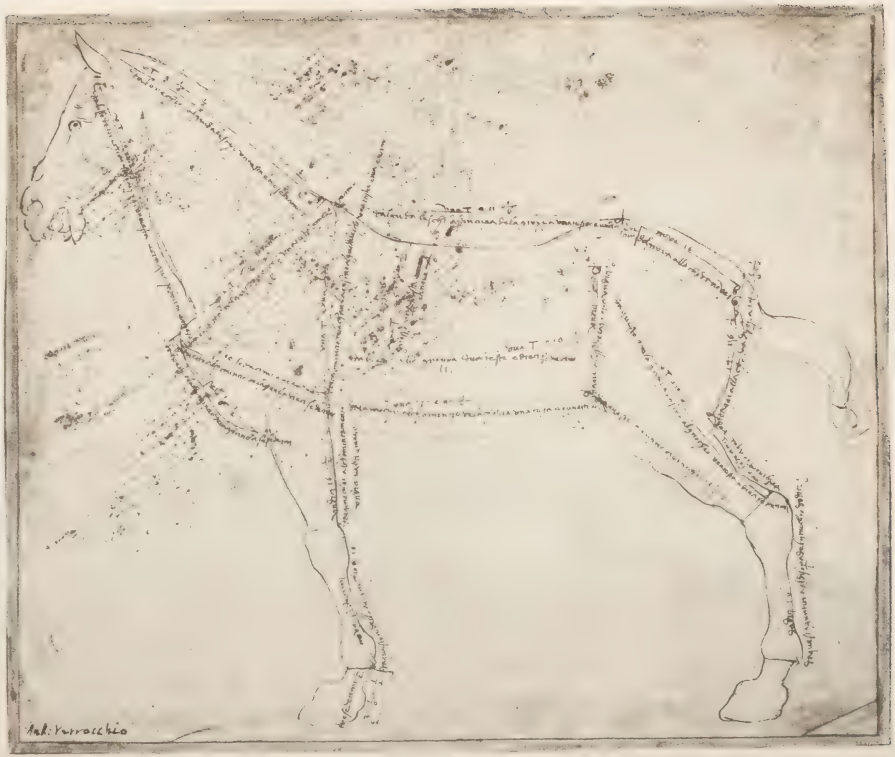
*** Formerly in the collection of Sir P. Lely.

ANGIOLO CAROSELLI.

1585–1653.

Three Female Figures in the foreground attempting to hide in the thick undergrowth from the three satyr-like male figures who surround them

Elaborate pen drawing, washed with red and heightened with white 10½ *in. by* 13½ *in.*



No. 358.

VOL. II.

XV. 2. Dated 24 Nov. 1772.

ANDREA DEL VERROCCHIO.

1432–1488.

[*Strong, no.* 58.]

358 Pen Drawing of a Horse, with anatomical measurements
10 *in by* 12 *in.*

*** "The attribution is plausible, in so far as Verrocchio, when at work on his Colossus, must doubtless have made studies on this plan."—STRONG.

[*See* ILLUSTRATION.]

SIR A. VAN DYCK.

1599–1641.

359 Pen and wash Sketch of king, queen, children and courtiers
8 *in. by* 12 *in.*

JACOPO PALMA.

Called IL GIOVINE. 1544–1628.

360 Pilgrims being received and blessed by the Pope
Pen and wash 17 *in by* 13 *in.*

SOUTH GERMAN SCHOOL, 16TH CENTURY.

361 Hercules and the Lion
Pen and bistre, touched with red $8\frac{1}{2}$ *in. by* 5 *in.*

PIER LEONE GHEZZI.

1674–1755.

Alexander with soldiers visiting Diogenes in his tub
In pen, sepia and wash, heightened with white 15 *in. by* 10 *in.*

MICHELANGELO RICCIOLINO.

1654–1715.

4. 15 362 Neptune and other Sea Gods *Adams*

In pencil 7 *in. by* 11 *in.*

TADDEO ZUCCARO.

1529–1566.

The Beheading of John the Baptist. The executioner holds out the head which the daughter of Herodias receives on the charger. A fine drawing, the figures being well conceived and executed with vigour

Pen outline on tinted paper and heightened with white 13 *in. by* 9 *in.*

GIORGIO VASSARI.

1511–1574.

363 The Madonna supported by angels triumphing over Satan and sinners and malefactors, who are bound and in torment

21. · *Pen and sepia, touched with white* 17 *in. by* 13 *in.* *do*

SCHOOL OF MICHELANGELO BUONARROTI.

1475–1564.

The Madonna and Child

Red chalk drawing 16 *in. by* $9\frac{1}{2}$ *in.*

ANDREA MELDOLLA.

Called Schiavone. 1522–1582.

[*See Strong, no.* 16.]

20. 364 A charming Drawing, in red chalk, of the Virgin and Child, with St. Joseph outlined in the background $6\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.* *Agnew*

ANDREA MELDOLLA.

Called Schiavone. 1522–1582.

Charity

Blacklead and pencil 6 *in. by* $5\frac{1}{4}$ *in.*

FEDERIGO BAROCCIO.

365 Sketch of a Man's Head, *in coloured chalks* and inset, the Head of a Child, *also in coloured chalks*

Both on tinted paper 14 *in. by* 9½ *in.*

*** From the collection of Sir P. Lely.

PAOLO DEL SIGNORACCIO.

Called Da Pistoia. 1490–1547.

366 The Descent from the Cross: the Mother of Our Lord supported by holy women

Pen drawing 12 *in. by* 9 *in.*

ANDREA MELDOLLA.

Called Schiavone. 1522–1582.

Christ taken down from the Cross by the disciples, Mary weeping beside them

In red chalk 5 *in. by* 5 *in.*

DOMENICO PULIGO.

1475–1527.

367 The Holy Family, the Infant Christ and St. John attended by an angel and fondling a lamb

Bistre, touched with sepia and white 6½ *in. by* 8½ *in.*

PIETRO BERRETLINI.

Called Da Cortona. 1596–1669.

The Holy Family preparing for the Flight into Egypt

Pen and sepia on red paper 16 *in. by* 10½ *in.*

*** From the collection of Sir P. Lely.

ISAAC OLIVER.

Miniaturist. *Circa* 1560-1617.

[*Strong, no.* 66.]

368 Five charming Sketches in pen and sepia of Fancy Subjects, on one sheet; they show much grace and charm, two being highly finished

ANDREA MELDOLLA.

Called Schiavone. 1522-1582.

369 A family group, playing with animals
In red chalk 7½ *in. by* 11½ *in.*

PIETRO AVOGADRO.

Called Bresciano. *Circa* 1730.

The Finding of Moses
Sepia and brown, with body colour 11 *in. by* 8 *in.*

SANTO PERANDA.

1566-1638.

370 Venus, Cupid and Adonis, the latter equipped for the hunt
Pen drawing, on blue paper, heightened with gold 8 *in. by* 11 *in.*

BART. NAZZARI.

1699-1758.

Classical Subject: Europa being carried off by the Bull
Pen, pencil and sepia, touched with white 8½ *in. by* 10¼ *in.*

GIOV. B. ROSSI.

17th Century.

371 Venus and Adonis with cupids
In red chalk 7 *in. by* 11½ *in.*

*** From the collection of Sir P. Lely.

Lot 371—*continued.*

CARLO URBINO.

16th Century.

Rural Love Scenes

In pen and wash — $7\frac{1}{2}$ *in. by* 11 *in.*

GIROLAMO DAI LIBRI.

1474–1556.

372 Maidens bathing attacked by a dog

Pen and wash — $8\frac{1}{4}$ *in. by* $8\frac{7}{4}$ *in.*

FRANCESCO DEI ROSSI.

Called Il Salviati. 1510–1563.

373 The Descent from the Cross. The Disciples on ladders take down the body, Mary prostrate at the foot of the Cross

Sepia and bistre, heightened with white — 15 *in.* by 9 *in.*

*** From the collection of Sir P. Lely.

GIOVANNI BATTISTA SCULPTORE.

Called Bertano. 1503–1575.

Classical Scene: The Sybelline Oracle surrounded by messengers, attendants, etc.

Bistre touched with white — 10 *in. by* $13\frac{1}{2}$ *in.*

FRANCESCO VICELLI.

Brother of Vicelli Tiziano, called Titian. *Circa* 1470–1530.

374 A group adoring the Madonna

Pen and bistre — 7 *in. by* $9\frac{1}{4}$ *in.*

NICCOLO CIRCIGNANO.

Called Il Pomerancio. 1519–1590.

The Circumcision in the Temple

Pen and bistre heightened with white — 11 *in. by* $10\frac{1}{2}$ *in.*

BARTOLINO GUEDONI. (?)

375 Sketch of Venus and another Goddess conversing, Venus being attended by Cupid
Bistre touched with white 6 *in. by* 6½ *in.*

CESARE POLINI. (?)

Peasants and Soldiers carousing outside a city gateway, a piper seated in the centre on a bench
A spirited drawing containing some thirty figures 10 *in. by.* 15½ *in.*

ANNIBALI CARRACCI.

1560–1609.

[*Strong, no.* 44.]

376 The drawing represents a youth, probably Narcissus, on a bank beneath a tree, gazing down into a pool; beyond, in the background, mountains and a village
The drawing is firmly but rapidly outlined in pen and washed with sepia 16¼ *in. by* 10¼ *in.*

*** "This drawing has all the easy vigour of a practised formularist." —Strong. Formerly in the collection of Sir P. Lely.

PIETRO PAOLO BONZI.

Called Il Gobbo. *Circa* 1570–1630.

377 Sixteen separate Sketches in pen and sepia representing various scenes, mainly biblical, including the Creation, the Ascent of Elijah, etc., all laid down on one sheet *measuring* 18¾ *in. by* 12¾ *in.*

SIR ANTHONY VAN DYCK.

1599–1641.

[*Strong, no.* 21.]

378 Sketch in pen and sepia of Count of Arenberg on horseback. The sketch is the original for the magnificent portrait of the Count in the possession of the Earl of Leicester at Holkham 9 *in. by* 9½ *in.*

GIULIO CESARE PROCACCINI.

1548–1626.

379 Study of a Female Head, probably one of the Furies of the Winds, with waving hair and distended cheeks

In black and red chalk 11¼ *in. by* 13¾ *in.*

PIETRO DI PETRI.

1671–1716.

380 The Death of a Saint holding a cross, surrounded and supported by angels

In red chalk 13½ *in. by* 9½ *in.*

LUCA CAMBIASO.

1527–1585.

Two Sketches of the Holy Family with St. John, Our Lord in a cradle and St. Joseph working with the carpenter's adze, etc.

On one sheet, in pen and sepia 14 *in. by* 10½ *in.*

LUCA CAMBIASO.

1527–1585.

381 Mother surrounded by children

Pen and sepia 11 *in. by* 8¼ *in.*

LUCA CAMBIASO.

1527–1585.

The Holy Family with St. John

Pen and sepia wash 12 *in. by* 9½ *in.*

LUCA CAMBIASO.

1527–1585.

382 Mother carrying two children and leading two others

Pen and sepia wash 11½ *in. by* 9 *in.*

Lot 382—*continued.*

LUCA CAMBIASO.

1527–1585.

The Descent of Christ from the Cross

Pen and sepia wash 16½ *in. by* 11½ *in.*

*** Formerly in the collection of Sir Peter Lely.

ANT. DOM. GABBIANI.

1652–1726.

383 An Angel appearing to a Saint, with figure of male child in foreground

Pen and wash 10 *in. by* 8 *in.*

GIROLAMO MUZIANO.

1528–1592.

Christ crowning a marytyred Saint, angels faintly outlined in the background

Pencil and wash 8 *in. by* 10 *in.*

PIETRO BUONACCORSI.

Called Perino Del Vaga. 1500–1547.

384 Two Cupids, one carrying a mask and another a vase

In colours 5½ *in. by* 8 *in.*

TOMMASO LUINI.

1597–1632.

385 The Holy Family with St. John

Sepia, slightly tinted 5½ *in. by* 7½ *in.*

BART. MORELLI.

1629–1683.

The Holy Family with St. John

Pen outline and red chalk 6½ *in. by* 5¼ *in.*

GIOVANNI MARIA TAMBURINI.

Circa 1620–1660.

386 Lot and his Family, directed by an angel, leaving the burning city, his wife in the middle distance between them

Pen and wash 5½ *in. by* 9½ *in.*

GIOVANNI BATTISTA PASSERI.

1610–1679.

Drawing, in circular shape, of saint or elder, surrounded by a crowd, some prostrate before him

Bistre and red chalk, heightened with white 10 *in. by* 10 *in.*

GIUSEPPE CESARI.

Called Di Arpino. *Circa* 1568–1640.

387 Our Lord preaching, surrounded by disciples and many hearers, a group of Pharisees in the foreground

Pen and bistre, heightened with white 16½ *in. by* 11¼ *in.*

*** Formerly in the collection of Sir Peter Lely.

AMERIGI.

Michelangelo da Caravaggio. 1569–1609.

388 Our Lord seized by the soldiers in the garden

Bistre washed, and heightened with white 12 *in. by* 10½ *in.*

ANDREA MELDOLLA.

Called Schiavone. 1522–1582.

389 The Holy Family; with an angel tending cattle at one side

Bistre, touched with white 9 *in. by* 7½ *in.*

JOHAN ROTTENHAMMER.

1564–1623.

The Descent from the Cross: Christ supported by angels

Pen and wash 8 *in. by* 6 *in.*

*** From the collections of the Brothers Lanière (formerly supposed to be that of King Charles I.) and of Sir Peter Lely.

BERNARDINO BARBATELLI.

Called Poccetti. *Circa* 1542–1612.

390 A fan-shaped Drawing of a Group of Monks and Soldiers in front of a balcony, with buildings outlined in the background

Pen and wash 7 *in. by* 11¼ *in.*

CAVALIERE GIOVANNI BAGLIONI.

1571–1644.

A Prisoner, possibly Christ, bound to a pillar being buffeted; on the same sheet, a separate Drawing of three figures, one possibly Pilate's wife

Pen drawing 6½ *in. by* 10 *in.*

CLAUDIO RIDOLFI.

1560–1644.

391 St. Joseph, warned by an angel, prepares an ass for the flight into Egypt, the Virgin and Child attended by angels in the background

Pen and wash 6 *in. by* 8½ *in.*

*** From the collection of the Brothers Lanière, formerly supposed to be that of Charles I.

LUCA PENNI.

Circa 1500–1550.

Chorus of Maidens in the foreground, with musical instruments, singing; figures, possibly the Muses, together with Pegasus outlined in the background

Red chalk, touched with white 12½ *in. by* 9½ *in.*

*** Formerly in the collection of Sir P. Lely.

ADAM ELSHEIMER.

Circa 1574–1620.

392 Susannah and the Elders

In grey and white, with body colour 3¼ *in. by* 4½ *in.*

MARCO DA FAENZA.

Circa 1530–1588.

393 Two Figures in prayer

Davis

In sepia, heightened with white — 4 *in.* by 2¾ *in.*

FRANCO.

Mother and Child

Pen and wash — 6 *in.* by 4 *in.*

OLIVIERO GATTI.

Circa 1600–1648.

A Family Group meeting a group of revellers

Pen on tinted paper, and touched with white — 5¾ *in.* by 6¼ *in.*

LUCAS JACOBSZ.

Called Lucas Van Leyden. 1494–1533.

394 The Circumcision

Betsford

Bistre, heightened with white on dark grey paper — 10 *in.* by 10 *in.*

NICCOLO GIOLFINO.

1486–1518.

[*Strong, no.* 4.]

395 Christ seized by soldiers in the garden; to the left, Peter is cutting off the ear of the High Priest's servant, a river and castle in the background

Douglas.

Brush drawing in umber and white on greenish grey paper — 9 *in.* by 11 *in.*

*** "This drawing is a study for the whole composition of the fresco which still exists in the Cappella di Santa Croce in the Church of S. Bernadino at Verona. The touch is free and bold, but the forms are heavily and clumsily built."—Strong.

NATALINO DA MURANO.

Circa End of 15th Century.

396 Rustic Group of Men and Women meeting in a village street
Pen and wash, heightened with white 11 *in. by* 17 *in.*

SCHOOL OF RAPHAEL.

[*Strong, nos.* 59 *and* 60.]

A Series of Five remarkable allegorical Drawings of Female Figures with attendants, representing the following Virtues:—

397 Fortitudo
Justitia
Liberalitas
Temperantia; and
Prudentia

All are pen and wash drawings, heightened with white; Justitia and Liberalitas are reproduced by Mr. Strong; the size of each is about 13 *in. by* 8 *in.*

*** All five were formerly in the collection of Sir Peter Lely, and three in the collection of Philip Lanckrink, Page to Charles I. Mr. Strong does not accept the traditional attribution of the series to Luca Signorelli da Cortona.

DOMENICO BECCAFUMI.

1486–1550.

398 Pen Drawings of a Man with a club, smiting on the head a prostrate enemy, in three positions, with studies of a hand and figures on the same sheet $8\frac{1}{2}$ *in. by* $11\frac{1}{2}$ *in.*

*** From the collection of Sir P. Lely.

DOMENICO CAMPAGNOLA.

Circa 1482–1530.

399 The Temptation. Christ is depicted on a high mountain resisting Satan who is fleeing defeated, while angels descend to minister to Christ; a panorama of cities, valleys and mountains, is spread out at the foot of the mountain
A highly finished pen drawing 10 *in. by* $15\frac{1}{2}$ *in.*

*** From the collection of Sir P. Lely.

LOT 399—*continued.*

GIOVANNI DONATO MONTOREANO

of Milan. A Pupil of FOPPA at end of 15th Century.

Pen Drawing of various heads of men and women, some being grotesques — 9 *in. by* 8 *in.*

FRA BARTOLOMMEO.

1475–1517.

[*Strong, no.* 61.]

400 St. Joseph and the Virgin in adoration before the Infant Christ

In pen and bistre — $10\frac{1}{2}$ *in. by* $10\frac{1}{2}$ *in.*

Agnew 130

*** Mr. Strong does not accept the traditional attribution to Giovanni Bellini. "It is impossible to mistake the sweeping contours and broad manner of Fra Bartolommeo." He then gives reasons for thinking the drawing is not by that artist, but by one of his pupils, and adds that the composition is taken from the picture of the Holy Family, which belonged to Dr. Ludwig Mond.

CESARE DA SESTO.

Circa 1480–1521.

[*Strong, no.* 5.]

401 The Virgin and Child with St. Joseph and St. John, who is supported by an angel

A charmingly graceful drawing in red chalk — 7 *in. by* 5 *in.*

Hoper 37

*** From the collection of Sir Peter Lely.

FLORENTINE SIXTEENTH CENTURY.

402 The Virgin and Child with St. Joseph, seated in a group at the foot of a tree

Pen and sepia, touched with white — $7\frac{1}{2}$ *in. by* $6\frac{1}{4}$ *in.*

De Pass. 2

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 48.]

403 Virgin enthroned under a canopy, with the Holy Child, who is presenting the ring to St. Catherine; two angels hold up the canopy at either side; a female saint seated, possibly St. Margaret, faces St. Catherine, and St. John on the steps below them fondles a lamb

Red chalk $8\frac{1}{2}$ *in. by* $7\frac{3}{4}$ *in.*

*** Mr. Strong does not accept the attribution to Corregio himself, but assigns it to one of the Master's School.

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

404 The Holy Family with St. Elizabeth and St. John, St. Joseph with a staff, the two infant children holding a simple wooden cross

Pen and sepia touched with grey chalk $5\frac{1}{2}$ *in. by* $6\frac{1}{2}$ *in.*

GIOVANNI BATTISTA BOLOGNINI.

1611–1688.

405 A Female Figure, half draped, seated

Pencil touched with white chalk, the head laid down on a separate piece of paper 12 *in. by* $7\frac{1}{4}$ *in.*

*** From the collection of Sir Peter Lely.

FRANCESCO PRIMATICCIO.

1504–1570.

406 The risen Christ standing on a pedestal holding a sceptre, while soldiers lie sleeping at the foot of the pedestal

An oval drawing in pen and sepia wash, heightened with white 11 *in. by* $7\frac{1}{2}$ *in.*

*** From the collection of Sir P. Lely.

Lot 406—*continued.*

P. C.

The Infant Christ lying in a cradle in a manger, consisting of rather dilapidated classical buildings, the Virgin and others adoring, a village on a hill in the background, and above an angel manifested in glory

Red chalk, heightened with white 9½ *in. by* 7½ *in.*

*** From the collection of Sir P. Lely.

RAFFAELLO VANNI.

1596–1657.

407 The Birth of the Virgin

Pen and sepia on a red background, heightened with white 8¾ *in. by* 12½ *in.*

BACCIO BANDINELLI.

1493-1560.

408 Powerful Sketch in pen and sepia, of the head of a man wearing a cap, and with flowing beard, the head turned over the left shoulder

12 *in. by* 9 *in.*

*** From the collection of Sir P. Lely.

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 47.]

409 Red chalk Drawing of Cupids and Satyrs, with various emblems, for a trophy: a sketch of a man and child at the side

13 *in. by* 8½ *in.*

*** "The drawing was evidently made for use in some detail of decoration. The execution is rapid, but masterly in the highest degree, and the forms point to one hand only."—Strong.
From the collection of Sir P. Lely.

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, nos.* 35–38.]

410 Four drawings in red chalk, touched with white and grey chalk. Each drawing is of a single recumbent figure; the series constituting a composite design for a fresco *each measures about* 2½ *in. by* 4½ *in.*

*** "In this group of four studies we doubtless have a part of some projected scheme of decoration, perhaps for the cathedral at Parma. We are reminded by the attitude of the figures of the painter's own magnificent St. John, while for breadth and simplicity of conception, in the ease with which they are adapted without distortion to the space they fill, they are not unworthy to compare with the series of solemn draped figures that brood over the promised Messiah on the ceiling of the Sistine Chapel."—Strong.

Three of the four drawings bear the mark of the collection of Sir P. Lely; on the fourth the collection mark has been cut off, but is still indicated.

VENETIAN SCHOOL.

16th Century.

411 Two Men eating at a table; two female attendants are serving them with hot broth, which is being ladled by a third from a cauldron on a fire at the side

In pen and red chalk, the outlines perforated with needle points. The drawing is shaped to fit a fresco or panel, and measures approximately 6 *in. by* 12 *in.*

*** From the collection of Sir P. Lely.

VENETIAN SCHOOL.

16th Century.

Venus undraped reposing at full-length in the foreground, surrounded by three cupids sleeping, and two others in the air bearing garlands, a palace on a hill in the background

This is a companion to no. 411; *it is in pen and sepia, the outline similarly perforated, and the shape of the drawing cut to the same pattern approximately* 6 *in. by* 12 *in.*

*** From the collection of Sir P. Lely.

PIETRO FRANCESCO MOLA.

1612–1668.

412 A draped Figure of an Angel aloft in the heavens, bearing a scroll inscribed "Gloria," and surrounded by numerous small figures of angels

In pen and sepia wash, touched with white, on blue paper
10½ *in. by* 15 *in.*

PAOLO CAGLIARI.

Called Veronese. 1528–1588.

[*Strong, no.* 42.]

413 The Madonna and Child enthroned, surrounded by various figures, apparently St. Peter and St. Paul, also saints and angels. A design for ceiling fresco

Pen and sepia and red chalk drawing, heightened with white
10¼ *in. by* 15½ *in.*

*** Mr. Strong does not accept the attribution to Veronese, but assigns the drawing to Giov. Batt. Zelotti (1532–1592). "The composition is laid out on the large lines of P. Veronese, with whom it has been Zelotti's misfortune in pictures as well as drawings to be generally confounded. There are the same ease and dash of movement and exuberance of life. But Zelotti has more of the sense and touch of the designer than of the true colourist."—Strong.
From the collection of Sir P. Lely.

JACOPO CARRUCCI.

Called Da Pontormo. 1494–1557.

[*Strong, no.* 26.]

414 The Holy Family with St. Elizabeth and the infant St. John, and attended by an angel

In red chalk 11 *in. by* 11 *in.*

GIOVANNI BATTISTA FRANCO.

1510–1580.

415 The Impenitent Thief and the Penitent Thief, each suspended on the Cross. Both are highly finished pen drawings of powerful design and execution. Sketches of a child's head and other studies appear on the margins 13 *in. by* 8½ *in.*, 16 *in. by* 10 *in.*

GIOVANNI BATTISTA FRANCO.

1510–1580.

416 A Group of a dozen Male Figures of Elders and Peasants, some in the attitude of listening, others tearing their garments in anger

Pen drawing 9 *in. by* 13½ *in.*

VICENZO DI BIAGIO.

Circa 1475–1535.

417 Two of the Fates, one seated; the other, holding a distaff and with dishevelled hair before her face, stands on the Wheel of Life

In sepia, heightened with white, on blue paper 15½ *in. by* 11 *in.*

*** This and the next four drawings are in the same style, and appear to be by the same hand; the originals all bear the attribution in two hands, Biagio, outline by R. U. or Raeffaello da Urbino. The connexion with Raphael is not clear.

VICENZO DI BIAGIO.

Circa 1475–1535.

418 A Figure full-length on a couch surrounded by others in contemplation or conversation

In sepia, heightened with white, on blue paper 9 *in. by* 16 *in.*

*** See note to the last drawing. From the collections of Sir P. Lely and of Levinier.

VICENZO DI BIAGIO.

Circa 1475–1535.

419 The Madonna mounting a daïs, presents a saint to Christ, who is seated between two pillars; on the daïs, various figures stand round watching the presentation

In sepia, heightened with white, on blue paper 10½ *in. by* 15½ *in.*

*** See note above.

VICENZO DI BIAGIO.

Circa 1475–1535.

420 The Transfiguration: above, Christ transfigured with Moses and Elias and two disciples; below, various figures of disciples

In sepia, heightened with white, on blue paper 15½ *in. by* 11 *in.*

*** From the Collection of Sir P. Lely. See note above.

VICENZO DI BIAGIO.

Circa 1475–1535.

421 Madonna embracing the Infant Christ, who holds the hand of St. John

In sepia, heightened with white, on blue paper 14 *in. by* 9½ *in.*

*** See note above.

SCHOOL OF RAFFAELLO DA URBINO.

422 The Pontiff enthroned in the Vatican receives an Eastern emissary, who kneels before him; large groups of priests, attendants and congregation occupy the rest of the drawing

Pen outline with sepia wash, and heightened with white 15½ *in. by* 20½ *in.*

*** From the collections of Sir P. Lely, and of P. H. Lanckrink, Page to Charles I.

FOURTH DAY'S SALE.

Drawings (continued).

VOL. III.

XU. 3. *Dated* 25 *Nov.* 1772.

MARC ANTONIO FRANCISCHINI.

1648–1729.

423 A Saint supporting a wooden frame (apparently to be used for torture) in adoration, an angel presenting to him a wand, two angel faces outlined in a tree at the back Parsey.

Pen and wash 14 *in. by* 7½ *in.*

FRANZ SNYDERS.

1579–1657.

Pen Drawing of dead game, fruit and flowers, with a monkey, a dog and a parrot on a stand in the foreground 9 *in. by* 8 *in.*

GIUSEPPE CHIARI.

1654–1727.

424 St. John writing his Gospel, the eagle in the background

Black chalk 8½ *in. by* 6½ *in.* Preston

B. C. MATURINO.

Circa 1490–1530.

Figure of a Youth with his hand on a book, soldiers and elders standing round

Pen drawing 11 *in. by* 9 *in.*

After JACOPO DA PONTE.

Called Il Bassano. 1510–1592.

425 A charming finished engraver's Drawing of Agricultural Life, with several figures of men and women, some engaged in milking and tending cattle, others in gathering and treading out grapes; a farm and hills in the background

Pen and bistre — $7\frac{1}{2}$ *in. by* 11 *in.*

CHERUBINO ALBERTI.

Circa 1553–1600.

Study in red chalk of Four Cupids — 8 *in. by* $9\frac{1}{2}$ *in.*

ANT. ZANETTI.

1639–1722.

426 Soldier in armour seated holding a sword and shield. A design for a panel or fresco

Pen and brown wash, touched with white — $12\frac{1}{2}$ *in. by* 8 *in.*

AGOSTINO CARRACCI.

1557–1602.

Pen Drawing of a Huntsman holding a gun, which he is priming from a powder flask, and a dog at his side with bird which he has retrieved, in his mouth — 13 *in. by* 9 *in.*

*** From the collection of Sir P. Lely.

BARTOLOMMEO PASSEROTTI.

Circa 1520–1592.

427 A Winged God standing on a car, which is drawn over the waves by two sea monsters — $7\frac{1}{2}$ *in. by* 11 *in.*

*** From the collection of P. H. Lanckrink, Page to Charles I.

FRANCISCO POTTA. (?)

Pen and wash Drawing of a Youth prostrate on the ground, his head buried in his folded arms. The letters Franciscus are lightly sketched in the background — 4 *in. by* 7 *in.*

*** From the collection of Sir P. Lely.

GIOV. BATTISTA FRANCO.

1510–1580.

428 Christ healing the Blind Man, with a sketch of an angel in the margin

Pen drawing $9\frac{1}{2}$ *in. by* $13\frac{1}{2}$ *in.*

*** From the collection of Sir P. Lely.

PERINO DEL VAGA.

1499–1547.

[*Strong, no.* 33.]

429 Neptune in his car borne on a stormy sea, surrounded by Tritons blowing horns and drawn by sea horses

Drawing on dark ground, heightened with white pigment 16 *in. by* 13 *in.*

*** "This Virgilian design belongs to the period of the artist's sojourn in Genoa, where he was employed by Andrea Doria, *padre della patria*, to decorate the palace."—Strong.

GIOVANNI BATTISTA PASSERI.

1610–1679.

430 Christ seated at table with three men, the table spread for a meal; the Magdalen bathing Christ's feet and wiping them with her hair

Pen and bistre, heightened with white $8\frac{1}{2}$ *in. by* $10\frac{1}{2}$ *in.*

GIOVANNI BATTISTA TROTT.

Called Malosso. *Flourished circa* 1630.

[*Strong, no.* 20.]

The Crucifixion, the two thieves suspended to right and left; Christ being dragged forward to the central cross by soldiers, some on horseback in the background, Mary swooning at the foot of the Cross

Drawing in red chalk 11 *in. by* 8 *in.*

*** "Malosso was the favourite pupil of Bernardino Campi, whose grand-daughter he married ... His sympathies were eclectic and, as the present drawing shows, he was not incapable of handling ambitious themes."—Strong.

Attributed to ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 56.]

431 Adoration of the Shepherds

Agnew

In red chalk 9 *in. by* 6½ *in.*

*** From the Lanckrink and Sir P. Lely collections.

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

Madonna and Child, with portion of the figure of St. Joseph

Pen and bistre wash 9 *in. by* 8½ *in.*

FRANCESCO MAZZUOLA.

Called Parmegianino. 1503–1540.

[*Strong, no.* 34.]

432 A charming and effective Group of the Holy Family: Christ in a cradle and Mary restraining St. John from waking him; other figures sketched in the background, probably St. Joseph and Mary Magdalene

do

Pen and wash 6 *in. by* 5¾ *in.*

*** "The drawing has evidently been thrown off in the first heat of invention or inspiration ... Nevertheless the fluency and balance of line are such as to give it a high place among the master's compositions."—Strong.

From the collection of Sir P. Lely.

PAOLO FARINATI.

Of Verona. 1522–1606.

433 The Madonna and Child seated, surrounded by faces of angels

Batsford

Pen and bistre 9 *in. by* 11 *in.*

LOT 433—*continued.*

BATTISTA DI MATTEO MALDINI.

Called DEGLI INNOCENTI. *Circa* 1537–1600.

The Adoration in the Manger; in the centre the Virgin and Christ in a cradle; at the side St. Joseph presenting a lamb; various figures in the background

Pen and wash, heightened with white 13½ *in. by* 9½ *in.*

JACOPO PALMA.

Called IL VECCHIO. *Circa* 1480–1528.

434 The Entombment: Christ being placed in the tomb by the Disciples

3 · 15 *Pen and bistre on tinted paper and heightened with white* Morter

12 *in. by* 15 *in.*

PIETRO BUONACCORSI.

Called PERINO DEL VAGA. 1500–1547.

435 A Queen (possibly the Queen of Sheba) enthroned in a palace, with six elders on her left hand and incense being burned; various figures of African type in supplication before her

Pen and wash, heightened in places with white 9½ *in. by* 7 *in.*

6 · 10 *** From the collection of Sir P. Lely. Batsford

CARLO CIGNANI.

1628–1719.

The Annunciation, an angel indicating the Holy Spirit in the form of a dove to the Virgin; St. Joseph at the side in an attitude of repose; various figures of angels above surround the central figures

Red chalk 16½ *in. by* 10 *in.*

FRANCESCO VANNI.

Of Siena. 1565–1609.

436 Madonna enthroned with the Infant Christ, who holds a dove in his right hand; St. Joseph and another saint to right and left; St. Catherine and St. Margaret with a dragon in adoration in the

4. 15 foreground Bles.

Pen and sepia wash, touched with white 13 *in. by* 9½ *in.*

Lot 436—*continued.*

STEFANO DELLA BELLA.

1610–1664.

Figures of Peasants

Pen outlines, slightly shaded 4 *in. by* 6 *in.*

ABRAHAM BLOEMAERT.

1564–1658.

437 Pen and wash Drawing of two travelling carriages with horses, etc.

adams. $7\frac{1}{2}$ *in. by* $11\frac{1}{2}$ *in.* 2. 15

FRANCESCO SOLIMENA.

1657–1747.

Joseph being sold by his Brethren to the Merchants: shaped design for a panel

Pen and grey wash on tinted paper $9\frac{1}{2}$ *in. by* $8\frac{1}{2}$ *in.*

PAOLO CALIARI.

Called Veronese. 1528–1588.

[*Strong, no.* 3.]

438 Venice crowned by Fame. A study for the artist's famous picture of this subject in the *Sala del Maggior Consiglio* in the Ducal Palace at Venice

agnew 1650

Oval. Pen and bistre on brown paper, heightened with white 21 *in. by* 14 *in.*

*** The lines of the architectural outline are in pen in perspective, "and the painter has then rapidly brushed in his own sumptuous images in white pigment." "Genuine drawings by Veronese are few. The present example is of the highest importance as showing the manner in which the painter worked when at the summit of his mastery."—Strong.

From the collections of Sir P. Lely and P. H. Lanckrink.

CAMILLO PROCACCINI.

1546–1625.

439 Classical Subjects: a satyr and a demon slaying an old man

Russell *An effective wash drawing with white chalk* 15 *in. by* $9\frac{1}{4}$ *in.*

*** From the collection of Sir P. Lely.

Lot 439—*continued.*

LAZZARO BALDI.

1624–1703.

Christ bearing the Cross to Calvary, which is seen in the background; soldiers buffet Our Lord, and Mary and the Disciples kneel before him

Chalk and bistre, heightened with white 11 *in. by* 7½ *in.*

MARCO PALMEZZA'NO.

Called Di Antonio. 1456–1537.

440 Classical Subject: draped figure of a statue on a pedestal

Sepia touched with white 5 *in. by* 3 *in.*

*** From the collection of the brothers Lanière, formed for Charles I.; and from other collections

GIOVANNI LANFRANCO.

1581–1647.

Classical Sketch in pen and sepia of three men, one blowing a horn

5½ *in. by* 8 *in.*

DOMENICO FETI.

1589–1624.

441 A Saint with face upturned to Heaven, another figure slightly outlined beside her

Pen and brown wash, heightened with white 7 *in. by* 5 *in.*

*** From the collection of Sir P. Lely.

ANDREA MELDULLA.

Called Schiavone. 1522–1582.

[*Strong, no.* 7.]

The Virgin, St. John and the Infant Christ

A charming drawing "modelled in chiaro-scuro" in pen and brown wash, heightened with white 5½ *in. by* 5½ *in.*

*** This is a good example of Schiavone's habit of applying Venetian technique to the forms and models of Parmeggianino. Specially redolent of the latter are the profile and *collo lungo* of the Virgin."—Strong.

GIUSEPPE PORTA.

Called Salviati. *Circa* 1518–1575.

442 Five Female Figures seated at the base of a classic column

Pen and sepia on tinted paper, heightened with white 6½ *in. by* 5½ *in.*

Lawrey.

MARIOTTO ALBERTINELLI.

1474–1515.

Studies of Groups of Infants wrestling; carefully modelled and with considerable charm

In pencil 6 *in. by* 8 *in.*

CARLO MARATTI.

1625–1713.

443 Madonna and Child, the latter holding a branch of foliage, together with St. Joseph apparently wearing the tonsure

In red chalk 8½ *in. by* 10 *in.*

Davis

GIOVANNI PAOLO LOMAZZO.

1538–1600.

St. John seated holding the volume of his Gospel, supported and surrounded by small figures of angels

In pen and red wash 9 *in. by* 6½ *in.*

*** From the collection of Sir P. Lely.

PELLEGRINO DE ARETUSI.

Called Da Modena. *Circa* 1460–1520.

St. Michael, holding the sword in his right hand and scales of Justice in his left hand, standing over the prostrate figure of Satan whom he is in the act of smiting

Pen and sepia wash, touched with white 10½ *in. by* 6 *in.*

*** From the collection of Sir P. Lely.

PIETRO VANUCCI.

Called PERUGINO. 1446–1505.

[*Strong, no.* 23.]

444 The Virgin seated with the Infant Christ, to her right St. Roch pointing to the plague spot, and behind two figures of saints

Pen and wash drawing, heightened with white 13½ *in. by* 9 *in.*

*** Mr. Strong says: "At the outset it is obvious that the group of the Virgin and Child reproduces the composition of Gaudenzio Ferrari's picture in the museum at Bergamo (*no.* 98)"; but he admits there are differences. He ascribes the picture to Gaudenzio's pupil Bernardino Lanini [1520–1578 (?)], and rejects the traditional attribution to Perugino.

LORENZO SABBATINI.

Called LORENZINO DA BOLOGNA. 1530–1577.

The Madonna and Child with the kings bringing presents; below the figures of a saint and an angel

In pen and sepia wash 14½ *in. by* 9½ *in.*

*** From the collection of Sir P. Lely.

ANDREA MANTEGNA.

1431–1506.

445 Two Drawings representing portions of an Imperial triumphal procession, possibly studies for the well-known pictures of the procession of Julius Caesar by this artist at Hampton Court

The drawings are in pen and sepia each measures about 10½ *in. by* 10½ *in.*

ANNIBALE CARRACCI.

1560–1609.

446 The Madonna with the Infant Christ, the latter being embraced by St. Joseph

Pen and sepia 11 *in. by* 8 *in.*

*** From the collection of Sir P. Lely.

SCHOOL OF RAFFAELLO SANZIO.

Called Da Urbino. 1483–1520.

447 Christ seated at the head of a table, his feet being washed by the Magdalen; various figures of disciples and others seated on both sides of the table and at a cross table

In pen and bistre, touched with white — 9½ *in. by* 15 *in.*

GIULIO ROMANO.

1492–1546.

[*Strong, no.* 51.]

The Hunt of the Calydonian Boar

Pen and bistre — 12 *in. by* 21½ *in.*

*** "This study was probably made for some subordinate part of the decoration of the *Palazzo del Te*. The figures are somewhat short, with the full heavy build of the Roman School, but the artist has perfectly succeeded in rendering with a few well poised strokes the momentary rush and hurry of the scene."—Strong.

SCHOOL OF GIULIO DEI GIANUZZI.

Called Giulio Romano. 1492–1546.

448 Classical Scene: a wide landscape with trees and rocks; in the foreground to the right nymphs embrace Adonis who has just returned with his dogs from the chase; to the left recumbent figures of satyrs, etc.

Pen and bistre, touched with white — 11½ *in. by* 21½ *in.*

FRANÇOIS DU QUESNOY.

Called Il Fiamingo. *Circa* 1594–1644.

[*Strong, no.* 30.]

449 Figures of three Children back to back. A superb design for a fountain

In red chalk — 7½ *in. by* 7 *in.*

*** "Fiamingo, the sculptor, is chiefly known for his models of children, and this is a genuine and characteristic example of his style. The group is ingeniously planned and the contours are masterly."—Strong.

Lot 449—*continued.*

SCHOOL OF GUIDO RENI.

Called Guido. 1575–1642.

Two Children at play

Sketch in pencil 5 *in. by* 7 *in.*

*** From the Lanière collections formed for Charles I.

GUIDO RENI.

Called Guido. 1575–1642.

[*Strong, no.* 41.]

450 Graceful Drawing of a youthful male head, nearly life size

In red and black chalk 13½ *in. by* 10½ *in.*

18. Bateford

*** This is a drawing of no great power—but it is not devoid of a general and obvious charm which our ancestors valued for better reasons, perhaps, than are always given now for the opposite fashion of opinion."—Strong.

PAOLO CALIARI.

Called Veronese. 1528–1588.

451 A Landscape with classical buildings and trees and various figures of soldiers, women and children, some of the latter apparently recently slain; possibly "The Slaughter of the Innocents" Murray.

50 *In pen and sepia, touched with white* 6½ *in. by* 14 *in.*

*** From the collections of the Brothers Lanière, of P. H. Lanckrink, and of Sir P. Lely.

PAOLO CALIARI.

Called Veronese. 1528–1588.

Madonna and Child in glory above, surrounded by angels, below St. Cecilia and another saint in adoration

In bistre and wash, heightened with white 15 *in. by* 11 *in.*

*** From the collections of Sir P. Lely, etc.

NORTH ITALIAN.

Circa 1470–1520.

[*Strong, no.* 11.]

452 Madonna and Child enthroned, sheltered by a tree at the back and with four saints in adoration, two on either side

In black chalk, touched with white 8 *in. by* 11 *in.*

*** Mr. Strong rightly rejects the original attribution to Giorgione—but the drawing is one of the greatest interest as being an original study for the famous picture in the Borghese Gallery (no. 19), "which has provoked much debate among critics, and of which the authorship is a question still."—Strong. The various attributions of the picture are fully discussed by Mr. Strong, who adds: "If the picture is thus difficult to deciper, the drawing is equally so. It is the work of a North Italian, possibly a provincial who, in view of a bolder art than his own, makes the attempt to move with a new freedom on old lines."

From various collections.

GIULIO DEI GIANUZZI.

Called Giulio Romano. 1492–1546.

453 A Classical Study; a peasant kneeling and pouring grapes from a basket into a round marble press, above which is sculptured a figure of Bacchus, in the background a woman carrying fruit on her head

In pen, sepia and white 9 *in. by* 8 *in.*

*** The picture is said to be a study for a picture by the master in the famous gallery at Wilton, and to have been engraved by Marc Antonio.

FRANCESCO MAZZUOLA.

Called Parmegianino. 1504–1540.

454 Maiden seated supporting her head on her right hand, resting, and with her left hand holding a dog by a cord at her feet

In sepia and white 7 *in. by* 4½ *in.*

*** From the collection of Sir P. Lely.

FRANCESCO MAZZUOLA.

Called PARMEGIANINO. 1504-1540.

[*Strong*, no. 45.]

455 Charmingly graceful Sketch of the Madonna (as shown by the halo) and Child — Douglas.
In red chalk — 7 *in. by* 6 *in.*

50 .

*** "This charming little study announces its author through the slender shape and sinuous double curve."—STRONG.
From the Sir Peter Lely collection.

FRANCESCO MAZZUOLA.

Called PARMEGIANINO. 1504-1540.

[*Strong, no.* 6.]

456 This charming Drawing is a study for the upper part of the great Altar Piece in the National Gallery, London — Agnew
Pen washed with bistre and heightened with white — $6\frac{1}{2}$ *in. by* $4\frac{1}{2}$ *in.*

31. .

FRANCESCO MAZZUOLA.

Called PARMEGIANINO. 1504-1540.

457 Sketch of a Mother and Child with three female figures in the background — Adams
Pen and sepia wash — 5 *in. by* $6\frac{1}{2}$ *in.*

5.15

FRANCESCO MAZZUOLA.

Called PARMEGIANINO. 1504-1540.

The Holy Family, St. John offering fruit to the Infant Christ
Pen and sepia wash — 11 *in. by* $8\frac{1}{2}$ *in.*

POLIDORO CALDARA.

Called Da Caravaggio. *Circa* 1492–1543.

458 Classical Study for a fresco, figures of soldiers and officials with slaves, moving in procession, to the right attendants holding two horses

Pen and wash 8 *in. by* 15 *in.*

*** From the P. A. Lanckrink collection.

POLIDORO CALDARA.

Called Da Caravaggio. *Circa* 1492–1543.

A Pair of Drawings representing classical vases on each side, with a stand in the centre, which in the top drawing supports a suit of mail, in the lower a man's tunic

In bistre, touched with white *Each measures* 8 *in. by* 11 *in.*

VECELLI TIZIANO.

Called Titian. 1489–1576.

459 St. John, in raiment of camel's hair, preaching to the multitude by the river Jordan; to the right is a boat on the river with an attendant

Pen and sepia 10 *in. by* 14 *in.*

VECELLI TIZIANO.

Called Titian. 1489–1576.

[*Strong, no.* 9.]

460 Above, Jehovah, supported in space by angels, is shown in the act of creating the sun, moon and stars; below, the earth and sea with fishes, beasts and flying birds

In pen and bistre wash, heightened with white 12½ *in. by* 10 *in.*

*** "The drawing is a modification or rather a free transcript of the similar composition by Michael Angelo on the ceiling of the Sistine Chapel, which Titian must have seen when he visited Rome in 1545." So *Strong*, who contrasts (*loc. cit.*) the styles of the two great masters as thus exemplified.

GIULIO DEI GIANUZZI.

Called Giulio Romano. (?) 1492–1546.

[*Strong, no.* 19.]

461 The Holy Family: the Virgin, supported by St. Ann, holds up the Infant Christ to place him in a go-cart which St. Joseph draws forward on the left

Thomas

27.

Pen, washed with bistre, and heightened with white 8 *in. by* 11¼ *in.*

*** The drawing is of great interest, not only from its great intrinsic merit, but also in helping to decide the much disputed attribution of the famous picture (no. 65) in the Dresden Gallery; this was formerly attributed to Sassoferrato, after Raphael, till Crowe and Cavalcaselle restored it to Catena. As Mr. Strong, however, points out, there is nothing in the drawing to suggest the often feeble work of Catena; this drawing "is unquestionably the work of a powerful designer to whom no problem of form or attitude presented the slightest difficulty," and concludes that, as the drawing has nothing to do with Catena, the Dresden picture is also not by him, but by a greater master and of the Roman School.

ANDREA D'AGNOLO.

Called Del Sarto. 1487–1531.

Madonna and Child with St. John

Black chalk and Indian ink 11½ *in. by* 9 *in.*

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 24.]

462 Three Children at play; probably a first sketch for one of the famous groups of Children at play painted by this master in the Convent of St. Paul, at Parma, about 1518 (*see* Ricci Correggio, ch. VIII)

24.

agnew.

In red chalk 4½ *in. by* 4 *in.*

*** "Though the design is not one of those finally chosen, it bears all the traces of his hand."—Strong.

From the Lanière and Sir Peter Lely collections.

ANDREA D'AGNOLO.

Called Del Sarto. 1487–1531.

463 Study of a Boy kneeling and plucking an apple

In red chalk 10 *in. by* 6½ *in.*

Murray.

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 14.]

464 The Adoration of the Kings

In red chalk, heightened with white 11½ *in. by* 7½ *in.*

*** "This belongs to the time when Correggio had begun to emerge from his first dependence on the Ferrarese methods and ideals." —Strong.

Douglas.

From the collection of Sir P. Lely.

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 25.]

465 The Annunciation. A sketch for the fresco, no longer existing, which Correggio painted about 1524 for the Church of the Fathers of the Annunciation in Parma. A superb drawing

do

Red chalk and wash, heightened with white pigment 4 *in. by* 7 *in.*

*** "The group is contrived so as at once to fill the space and tell the story with something of the masterly comprehension that we admire in a Greek gem; while there is an unearthly sublimity about the angel borne forward in the midst of a cloud."—Strong.

LEONARDO DA VINCI. (?)

1452–1519.

[*Strong, no.* 15.]

466 Drawings of some twenty-six grotesque heads in the style so characteristic of the artist, on twelve sheets of paper laid down on one sheet, which measures 12 in. by 8½ in.

Bacri

Pen and sepia

LEONARDO DA VINCI.

1452–1519.

[*Strong, no.* 1.]

467 A Man seated on a galloping horse and looking back as if to parry a blow

In silver point, part of the outline of the horse touched and defined with the pen $5\frac{3}{4}$ *in. by* 5 *in.*

*** An undoubted drawing by the great master and of superb power. Probably a study for the statue of Francesco Sforza, Duke of Milan.

From the collection of Sir P. Lely.

LEONARDO DA VINCI.

1452–1519.

[*Strong, no.* 28.]

468 A Female Head in profile turned to the left

In silver point, heightened with white $5\frac{1}{4}$ *in. by* 4 *in.*

*** Strong does not accept the traditional attribution to Da Vinci himself, but thinks the drawing undoubtedly Milanese, and by one of Da Vinci's distinguished pupils, possibly Ambrogio de Predis or Boltraffio. The drawing, however, shows in many ways the characteristics of the great master. Strong thinks that the shading is conclusive, "and the lines run in the usual way, from right to left, that is contrary to the invariable practice of the left-handed Leonardo." But a similar difficulty is not unknown in undoubted examples of the great master's work. *Cf.* the last drawing above; and it is well-known that it was paralysis of his *right* hand which put an end to Da Vinci's active artistic work.

From the collection of Sir P. Lely.

SCHOOL OF LEONARDO DA VINCI.

1452–1519.

[*Strong, no.* 63.]

469 Drawing of the Virgin's Head; this is possibly a copy of the cartoon at Burlington House, but in any case has considerable merit of its own

In red chalk 9 *in. by* $6\frac{1}{2}$ *in.*

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

470 The Transfiguration

Thomas *In bistre, touched with white* 7 *in. by* 5 *in.*

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

A Maiden running, carrying an infant child

In red chalk $8\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.*

*** From the Sir P. Lely collection.

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

471 A group of Disciples and Women, probably a study for a fresco

Agnew *In pen and bistre, washed* 7 *in. by* $6\frac{1}{2}$ *in.* 120

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

[*Strong, no.* 22.]

The Incredulity of St. Thomas

Pen and sepia $9\frac{1}{4}$ *in. by* 15 *in.*

*** "The drawing belongs to the last period of Raphael's life . . . Raphael is putting his pen to full speed, but the types no less than the line are clearly his."—Strong. On the reverse, pen studies of naked women and child.

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

472 Jehovah delivering the Books of the Law to Moses on Mount Sinai, tents of the Israelites in the background

do *Pen and wash, touched with white* $10\frac{1}{4}$ *in. by* $12\frac{3}{4}$ *in.* 22.

*** From the Sir P. Lely collection.

Lot 472—*continued.*

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

Various Groups and Figures of Cupids, some with bow and arrow, others throwing apples

In pen and brown wash, touched with white chalk 10½ *in. by* 15¼ *in.*

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

473 Christ seated and surrounded by disciples, while a young man possessed of an evil spirit is being brought to be healed

Pen and bistre wash 10½ *in. by* 15½ *in.*

*** From the collection of Sir P. Lely. Pawsey.

PAUL BRIL.

1556–1626.

474 Pen Drawing of a cottage and a bridge over a rapid mountain river, on which floats a raft of logs guided by three or four men Lane.

8½ *in. by* 10½ *in.*

POLIDORO CALDARA.

Called Da Caravaggio. *Circa* 1492–1543.

475 Abraham about to sacrifice Isaac who lies bound on the altar, the ram in the thicket near at hand Parsons

In bistre wash, touched with white 6 *in. by* 8 *in.*

TOMMASO GUIDI.

Called Masaccio. 1401–1428.

476 Full-length figure of a Saint in classical Roman costume Lane

In brown wash 7¼ *in. by* 3½ *in.*

DIRCK VON STAREN.

Circa 1520–1544.

[*Strong, no.* 31.]

477 The High Priest in the Temple receiving from a man the offering of a lamb for sacrifice, while others are bringing various other offerings

Douglas *In pen and sepia* 10½ *in. by* 11 *in.* 98

*** The traditional attribution of the drawing was to Dürer, but Strong follows Sir Sidney Colvin, lately Keeper of the Prints at the British Museum, in assigning it to the Master of the Star, a pupil of Lucas van Leyden, many of whose engravings are known. The drawing bears the Dürer monogram, but probably in a later hand.

ANTONIO TEMPESTA.

1555–1630.

478 Figures of Two Warriors on horseback, others faintly sketched

Thomas *A spirited pen drawing* 7½ *in. by* 8 *in.* 29

G. F. BARBIERI DA CENTO.

Called Guercino. 1591–1666.

A Woman seated; reading from a scroll which she holds in her right hand

In pen and sepia 8½ *in. by* 10¼ *in.*

P. P. RUBENS.

1577–1640.

479 Three Angels seated; one, possibly St. Michael, holding a helmet

Parsons *In coloured chalks* 10½ *in. by* 5½ *in.* 9

CLAUDE GELLÉE.

Called De Lorrain. 1600–1682.

480 A Landscape with mother and child seated, and an aged pilgrim standing in the foreground. Possibly a study for the Holy Family during the Flight into Egypt 28

Colnaghi *In pen and wash, touched with white* 7½ *in. by* 11 *in.*

ANDREA D'AGNOLO.

Called Del Sarto. 1487–1531.

481 In the foreground, full-length figures of St. Lawrence with gridiron, of St. Sebastian with the arrows, of St. Stephen with cup as deacon, and three or four other Saints; above, the Crucifixion, and the Divine Father are slightly indicated

In pen and sepia wash 13 *in. by* 9 *in.*

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

The Madonna and Child seated amid classical ruins, receiving the adoration of the kings

In pen and bistre, heightened with white $8\frac{3}{4}$ *in. by* $13\frac{1}{4}$ *in.*

RAFAELLO SANZIO.

Called Da Urbino. 1483–1520.

482 Figure of an old man, apparently Abraham, kneeling before the three young men—Sarah seen at a door in the background

In sepia and white chalk on grey paper $8\frac{1}{2}$ *in. by* 12 *in.*

VECELLI TIZIANO.

Called Titian. 1489-1576.

Rural Scene: a shepherd who holds flutes in his hands caressing a maiden, groups of cupids at play round a tree in the middle distance

Pen and wash on vellum, with classical design stamped in gold in each corner, apparently intended for binding in a book 15 *in. by* 9 *in.*

LEONARDO DA VINCI.

1452–1519.

[*Strong, no.* 64.]

483 Madonna and Child with a lamb; study of two figures in Leonardo's famous picture of the Holy Family in the Louvre

Thomas

Pen outline, heavily shaded in bistre and heightened with white

14¼ *in. by* 10 *in.*

*** In spite of the fact that the shading in this drawing is clearly from left to right, Mr. Strong refuses the traditional attribution to Leonardo himself, and gives it to one of his pupils.

FEDERIGO BAROCCIO

1528–1612.

[*Strong, no.* 8.]

484 Maiden asleep reclining full-length under a tree, beside her a dog

In red and black chalk 9¾ *in. by* 7½ *in.*

Balsford

*** "In this charming drawing, Baroccio displays the closeness of his dependence on Correggio. . . . But while he looks back to Correggio he looks forward to Cipriani and Bartolozzi."—Strong.

DOMENICO ZAMPIERI.

Called Domenichino. 1581–1641.

485 One Cupid with bow in hand is drawn in a chariot by two doves; two other Cupids circle round him

Lawrey.

In red chalk 16 *in. by* 10¾ *in.*

ANNIBALE CARACCI.

1560–1609.

The Holy Family; the Madonna supports the slumbering Christ and restrains St. John who is about to wake him

In red chalk 9¾ *in. by* 13½ *in.*

ANDREA SACCHI.

Circa 1660–1661.

486 Study of a naked Figure of a Man lying full-length on a stone, three other men clothed standing round

In red chalk 7¼ *in. by* 9¾ *in.*

ELIZABETTA SIRANI.

1638–1665.

Two Cupids playing, one holding the bow

In red chalk 6¼ *in. by* 5 *in.*

GUIDO RENI.

Called Guido. 1575–1642.

487 Study of two draped Female Heads

In red chalk 9½ *in. by* 7½ *in.*

FRANCESCO ALBANI.

1578–1660.

488 A Group of infant figures playing, some climbing round a large stone

In red chalk 8 *in. by* 5¼ *in.*

ANT. ALLEGRI.

Called Correggio. 1494–1534.

489 A charming Drawing of a Child embracing a dog

In black and red chalk 6 *in. by* 4¾ *in.*

ANT. ALLEGRI.

Called Correggio. 1494–1534.

The Marriage of St. Catherine; The Madonna and the Infant Christ together, placing the ring on the finger of St. Catherine

In black and red chalk, with shading in sepia wash 6¼ *in. by* 5¾ *in.*

ANT. ALLEGRI.

Called Correggio. 1494–1534.

[*Strong, no.* 2.]

490 Christ in the manger: a superb and elaborate study for the Nativity (La Notte), the magnificient picture at Dresden

In pen and bistre, touched with red chalk and white pigment $9\frac{1}{2}$ *in. by* $7\frac{1}{4}$ *in.*

*** "This drawing, and the earlier sketch at the British Museum, combine to show the care the painter took to comprehend and realise to the full the possibilities of his theme."—Strong. For an account of the famous picture *see* Vasari, IV, p. 117. In the picture the artist follows pretty closely the scheme of the drawing. From the Sir P. Lely collection.

FEDERIGO BAROCCIO.

1528–1612.

491 The Ascension of Our Lord, the Disciples standing below

In bistre and white pigment, subsequently varnished 12 *in. by* $8\frac{1}{2}$ *in.*

*** From the collection of Sir P. Lely.

ANNIBALE CARACCI.

1560–1609.

The Holy Family: the Madonna, the Infant Christ and St. Joseph, a rabbit in the foreground, and two youths and a dog at the back

In pen and thin sepia wash $16\frac{1}{4}$ *in. by* $12\frac{1}{2}$ *in.*

*** From the collection of Sir P. Lely.

GUIDO RENI.

Called Guido. 1575–1642.

492 Classical Subject: Liberality holding out an offering to Modesty, above a Cupid with a wreath

In red chalk $10\frac{1}{2}$ *in. by* $7\frac{3}{4}$ *in.*

*** From the P. H. Lanckrink and Sir P. Lely collections.

GIULIO DEI GIANUZZI.

Called Giulio Romano. 1492–1546.

493 The Death of Adonis: Aphrodite and Nymphs lamenting tend the body of the dying Adonis, while a group of cupids chastise the boar

In pen and sepia with white pigment 12¾ *in. by* 22 *in.*

*** From the collections of P. H. Lanckrink and of Sir P. Lely.

JAN. BREUGHEL.

1568–1625.

494 A Hermit's Cottage beside a road which leads over a bridge, a small chapel opposite, mountains and a castle in the distance

Pen and bistre washed with Indian ink 9 *in. by* 14¼ *in.*

VOL. IV.

XU. 4. *(No date.)*

This volume was apparently arranged some time after the other three volumes, which are all dated 1772. *There is a prefatory note that all the drawings contained in it were transferred from the other three volumes "to prevent injury by their being too crowded."*

PIETRO BUONACCORSI.

Called Perino del Vaga. 1500–1547.

495 Design for a fresco, consisting of scenes from the life of Moses; above, two medallions show Moses receiving the Tables of the Law, and Moses breaking the Tables in anger; below, Pharaoh in the Red Sea; and Moses Striking the Rock with the water gushing out

In pen and wash 15½ *in. by* 22 *in.*

BALDASSARE PERUZZI.

1481–1536.

496 The Adoration in the manger with angels above, and a town in the distance

In pen and bistre 16½ *in. by* 22½ *in.*

FR. SOLIMENA.

Called L'Abate Ciccio. 1657–1747.

St. Michael descending from Heaven and bearing the victorious banner of the Cross strikes at the hosts of the Evil One, some mounted and some bearing banners

In pen and sepia 21½ *in. by* 15½ *in.*

*** From the collection of Sir P. Lely.

LUCA GIORDANO.

Called Fa Presto. 1632–1705.

497 A mounted Crusader at the head of his troops driving followers of Mahomet, bearing the standards of the crescent, before him

Spirited sketch, rapidly washed in in brush and sepia 15½ *in. by* 22½ *in.*

MICHELANGELO BUONARROTI.

1475–1564.

498 Two Scenes for a fresco; above, the Risen Lord enthroned welcoming the saints into glory; below, an angel with a sword driving the wicked down to torment

In pen and sepia 22½ *in. by* 17 *in.*

*** From the collection of Sir P. Lely.

PIETRO BERRETTINI.

Called Da Cortona. 1596–1669.

499 A Priest in front of a classical temple preparing a sacrifice before an altar, while men and maidens wearing garlands bring offerings to him

In black chalk 15½ *in. by* 22 *in.*

FRANCESCO PRIMATICCIO.

1504–1570.

[*Strong, nos.* 52 *and* 53.]

500 Two superb Designs, in red chalk, for the well-known frescoes, in the Hall of Henry II. at Fontainbleau; the subjects are The Banquet of the Gods, with the apple of discord; and Vulcan forging the darts of Cupid

Shaped at the sides—13½ *in. by* 17¼ *in. at the widest part*

*** "We are better able to follow the master's intention from these magnificent drawings than from the frescoes themselves, which are now completely masked by the restoration."—Strong.

From the collection of P. H. Lanckrink.

C. ALBERTI. (?)

1531–1615.

501 Pieta. Christ being borne from Calvary to the Tomb

In bistre with white pigment 10½ *in. by* 16 *in.*

FEDERIGO ZUCCARO.

Circa 1543–1609.

Venus surrounded by cupids, who are engaged in decorating a hall with festoons

In pen and sepia wash 11 *in. by* 14½ *in.*

FILIPPO DE LIANO D'ANGELI.

Called Il Napoletano. *Circa* 1570–1640.

502 The Children of Israel with the serpents in the wilderness; in the centre the brazen serpent lifted up on a pole

Pen and wash 11 *in. by* 14½ *in.*

G. GIMIGNANI.

1611–1681.

A Priest handing to a kneeling warrior, possibly one of the Roman Emperors, a sceptre and chain of jewels; armed warriors stand at the back; in front of the priest lies a dog bearing a lighted torch in his mouth, a star shown in white above the dog's head

Indian ink, heightened with white 15 *in. by* 9½ *in.*

BART. SPRANGHER.

1546–1627.

503 Poseidon bearing his trident, is shown stepping into his car, to which Tritons are harnessing his horses; above, Zeus and the Gods sit in council

In pen and bistre wash, touched with white 14 *in. by* 17½ *in.*

Lot 503—*continued.*

ERCOLE PROCACCINI.

1596-1676.

Christ taking a blind man by the hand; in the background a servant raising a tent

In pen and wash, touched with white 16 *in. by* 13½ *in.*

DANIELE RICCIARELLI.

Called Da Volterra. 1509–1566.

504 Pieta. Christ at the foot of the Cross being prepared for the entombment, the Disciples and women stand round lamenting Agnew

10 · *In pen and sepia* 10½ *in. by* 17 *in.*

LODOVICO CARDI.

Called Cigoli. 1559–1613.

Kneeling Figure of a Man

Bistre wash with white pigment 15½ *in. by* 11½ *in.*

*** From the collection of Sir P. Lely.

GIOV. ANT. SOGLIANI.

1492–1544.

505 Adonis, surrounded by Mercury and other deities, is drawing a bow, while Venus and Cupid present him with arrows; classical buildings in the background. A finished and well-grouped drawing Murray.

7 · *In pen and sepia* 13½ *in. by* 16¾ *in.*

A. BRUNO.

Circa Beginning of the 16th Century.

Madonna and the Child lying on a wicker cradle, St. Joseph and St. John kneeling in adoration on either side

In bistre, heightened with white 10½ *in. by* 12½ *in.*

Lot 505—*continued.*

ENEA VICO.

1523–1567.

Adonis, returning with dogs from the chase, discovers Venus seated under a tree surrounded by nymphs

Pen and bistre 10 *in. by* 16½ *in.*

GIOVANNI NANNI.

Called Da Udine. 1487–1564.

[*Strong, no.* 55.]

506 A Pair of Quails and a lute

Pen and brown wash, tinted 16½ *in. by* 12½ *in.*

*** Giovanni, who was one of Raphael's assistants, was famous for his drawings of birds and musical instruments. Strong, however, rejects tradition and assigns the drawing to Giovanni da Verona, who died 1525. The drawings in any case are of power and interest, probably made for *intarsia*

PIETRO FACINI.

1560–1602.

507 St. Joseph, in monk's clothing and holding the Infant Christ, kneels before the Madonna

In red chalk, touched with pen and bistre 12½ *in. by* 10 *in.*

*** From the collection of Sir P. Lely.

BER. GATTI. (?)

1495–1575.

The Madonna standing, the Holy Ghost descending on her in the form of a dove; St. Catherine, St. Mary Magdalene and St. Joseph kneel before her

In bistre and white 13 *in. by* 9½ *in.*

GIROLAMO PENNACCHI.

Called Da Trevigi. 1497–1544.

11. 508 Female Figure supported by two infants — Craddock
Wash, heightened with white — 13 *in. by* 9½ *in.*

LAVINIA FONTANA.

1552–1602.

The Annunciation

2. 10 *In bistre, touched with yellow pigment* — 16½ *in. by* 13 *in.*

ANTONIO ALLEGRI.

Called Correggio. 1494–1534.

509 Studies for a Group of Children; above, an angel — Batsford
In black chalk — 16½ *in. by* 13 *in.*

ANDREA MANTEGNA.

1431–1506.

10. 510 A Roman Triumph, with soldiers, dancers, attendants carrying trophies, also elephants, bulls, etc. — Pawsey.
In pen and sepia, highly finished — 13 *in. by* 16½ *in.*

DOMENICO BECCAFUMI.

1486–1550.

20. 511 Study for recumbent Figure of a Man — Moore.
In black and white chalk — 9 *in. by* 16¼ *in.*

Lot 511—*continued.*

SIMONE CANTARINI.

Called Da Pesaro. 1612–1648.

The Madonna ascending to Heaven, surrounded by angels; below, disciples lifting their hands, gaze upwards in adoration

In pen and sepia 17 *in. by* 12 *in.*

FRANCESCO MAZZUOLA.

Called Parmigianino. 1504–1540.

512 Moses holding the volume of the law and striking the rock; men, women and children with asses and camels hastening to lap up the water

In brown wash, heightened with white 11 *in. by* 16½ *in.*

GIROLAMO ROMANINO.

1485–1566.

[*Strong, no.* 49.]

513 Classical Sketch: a warrior, who has just landed from a ship, seen in the background, addressing a king, seated and unarmed

In pen and bistre 9 *in. by* 16 *in.*

ANDREA DEL VERROCCHIO.

1432–1488.

The Last Supper: Judas kissing the hand of Christ

In pen and sepia; the outlines are firm and well developed, and the grouping is masterly 6½ *in. by* 16 *in.*

FEDERIGO ZUCCARO.

1543–1609.

514 A King (probably David) enthroned, surrounded by courtiers in Eastern dress; bodies of dead and dying smitten by the plague are being dragged off to a funeral pyre; in the foreground the Prophet Gad, with uplifted hand, addressing David

In pen and sepia wash, touched with white 13½ *in. by* 16½ *in.*

LOT 514—*continued.*

G. BENEDETTO CASTIGLIONE.

1616–1670.

Two Men loading an ass with various domestic utensils, and cattle, sheep, dogs and chickens crowded round, apparently all prepared for flight; figures on horseback in the background. A finished and spirited drawing

In pen and sepia wash 11½ *in. by* 16½ *in.*

GIOTTO DI BONDONE.

Called GIOTTO. *Circa* 1266–1336.

[*Strong, no.* 39.]

515 A Drawing in pen and sepia of the famous "Navicella," which Giotto executed in 1298 at the direction of his patron Cardinal Stefaneschi, nephew of Boniface VIII., for St. Peter's. The subject is an allegorical representation of the Catholic Church, with the Apostles in a boat and Christ saving St. Peter from the waves; on a bank at the side a man sits fishing, and above an angel is wafting onwards the boat. The original in the portico at St. Peters is still shown to the public, but has been so much restored as to bear probably little resemblance to the original. This contemporary drawing is therefore of the greatest value

11 *in. by* 15½ *in.*

*** Mr. Strong is somewhat doubtful of the attribution to Giotto, but it is clear from the treatment, and also the nature of the paper, that it cannot be later in any case than 1350–1400, and the attribution of the drawing to Giotto himself seems at least highly probable. "Its connection with Giotto must not be pressed too closely, though as an early and detailed record of one of his greatest works, it has a high value." A copy of the Navicella also exists, according to Mr. Strong, in the collection of M. Bonnat in Paris, but research has failed to disclose any other.

[*See* ILLUSTRATION.]

SALVATOR ROSA.

1615–1673.

[*Strong, no.* 10.]

516 Milo in his old age trying to rend the tree which caught him and caused his death, owing to attacks of wolves

In pen and sepia wash 12½ *in. by* 9 *in.*

No. 575.

RAFFAELLO SANZIO.

Called Da Urbino. 1483–1520.

517 The Slaughter of the Holy Innocents

In bistre and white pigment 10½ *in. by* 16½ *in.*

MICHELANGELO BUONARROTI.

1475–1564.

Narcissus lying full-length on a bank and gazing at his shadow in the water, a nymph shown approaching from behind

In pen and sepia 13½ *in. by* 17 *in.*

GIOVANNI ANTONIO DA PORDENONE.

1483–1538.

[*Strong, no.* 40.]

518 A Group of two Prophets and a Sibyl with angels

Sepia drawing, heightened with white 16 *in. by* 11 *in.*

*** "The figures are cast in that heroic mould of Pordenone, which we learn that even Titian admired to the point of envy, and the general effect, assisted by depth of shadow, is large and imposing." —Strong.

FEDERIGO BAROCCIO.

1528–1612.

[*Strong, no.* 50.]

519 The Last Supper

In pen and sepia wash, heightened with blue and white 20½ *in. by* 14 *in.*

*** "Baroccio here discards the tradition to which Leonardo gave its classical and culminating form. He has striven hard to make the scene impressive; but with simplicity and fidelity all the dramatic elements have disappeared."—Strong.

From the Sir P. Lely collection.

GIOVANNI BILIVERTI.

1576–1644.

520 Christ lying in the Manger, with shepherds and others in adoration, other shepherds with their flocks in the background

In black and white chalk 16 *in. by* 11 *in.*

SIGISMONDO SCARSELLA.

Called Mondino. 1530–1614.

The Virgin borne aloft by angels ascending to heaven; saints and disciples below in contemplation

In pen and sepia wash $13\frac{3}{4}$ *in. by* $11\frac{1}{4}$ *in.*

LIPPO MEMMI.

14th Century.

521 A very interesting and spirited Pen Drawing on vellum, in excellent preservation, of a King on horseback going hunting, surrounded by courtiers also mounted, and huntsmen with hounds and hooded falcons and cheetahs

$13\frac{1}{2}$ *in. by* $15\frac{1}{4}$ *in.*

NICOLAS POUSSIN.

1594–1665.

522 Cupids decorating the torso of a satyr

Brush drawing with bistre wash $15\frac{1}{2}$ *in. by* 11 *in.*

ANDREA D'AGNOLO.

Called Del Sarto. 1487–1531.

Christ bound before Pilate

Black chalk drawing $12\frac{1}{2}$ *in. by* 17 *in.*

BACCIO BANDINELLI.

1493-1560.

523 The Martyrdom of St. Lawrence. St. Lawrence is shown on the gridiron, the fire underneath being lighted by attendants, while the Prefect sits surrounded by his court and interrogates the saint

In black chalk 16½ *in. by* 23 *in.*

UNKNOWN.

The Pontiff baptising one of the Emperors—possibly Constantine

Pen drawing 17 *in. by* 21 *in.*

PIETRO SANTI.

Called Pietro Bartholi or Il Perugino. 1635-1700.

This and the next 25 Drawings appear to have been attributed originally to Raphael; but they are clearly all or nearly all by the same hand, and appear mostly to be copies of frescoes or paintings either in the hall of Constantine, in the Camera dell' Incendio del Borgo, or in other galleries at the Vatican. A note on p. 45 of the collection, which appears to date from the time the collection was made, states they are copies of Raphael's work by Santi Bartholi

524 Female Figure of Justice holding the scales; beside stands an ostrich

In red chalk 17 *in. by* 13 *in.*

See No. 524 above.

Head of a Young Man

In red chalk 13 *in. by* 10 *in.*

See No. 524 above.

525 A Group in the act of adoration, probably witnessing one of the Miracles of Our Lord

In red chalk 11 *in. by* 16½ *in.*

Lot 525—*continued.*

See No. 524 above.

Two Angels flying through the air
In red chalk heightened with white 12½ *in. by* 10½ *in.*

See No. 524 above.

A King crowned and attendants in the act of supplication
In red chalk 6 *in. by* 8½ *in.*

See No. 524 above.

526 Female Figure of Comitas
3. 10 *In red chalk and bistre, touched with white* Hence 13 *in. by* 7½ *in.*

See No. 524 above.

Head of a Young Man with his mouth open in the act of singing
In red chalk 14 *in. by* 9½ *in.*

See No. 524 above.

Head of a Child, life-size
In red chalk 16 *in. by* 10½ *in.*

See No. 524 above.

527 Head of a Young Woman with flowing hair, possibly the Magdalen
3. *In red chalk* Shorter 15 *in. by* 10 *in.*

See No. 524 above.

The Head of a Caryatid
In red chalk 14½ *in. by* 10½ *in.*

See No. 524 above.

528 Head of a Young Woman in profile looking to the right
2. *In red chalk* Hence 14½ *in. by* 10½ *in.*

Lot 528—*continued.*

See No. 524 above.

Female Figure holding a globe
In red chalk 14 *in. by* 9 *in.*

See No. 524 above.

529 Two Scenes on one sheet: above, the Madonna and Christ enthroned; below, St. Peter and the Disciples discovering the empty tomb
In greenish ink, heightened in white 14 *in. by* 9½ *in.*

See No. 524 above.

The Infant Christ being presented to the High Priest for circumcision
In black chalk and wash, heightened with white and gold
16 *in. by* 17¾ *in.*

See No. 524 above.

530 Two Drawings of Heads of Infants, laid down on the same sheet
In red chalk *Each drawing measures about* 9 *in. by* 7½ *in.*

See No. 524 above.

Head of a Fury
In red chalk 12 *in. by* 11 *in.*

See No. 524 above.

531 Head of a Maiden, gazing downwards in contemplation
In red chalk, touched with white 12½ *in. by* 9 *in.*

See No. 524 above.

The Head of a Saint in the habit of a nun
In red chalk 16½ *in. by* 10 *in.*

See No. 524 above.

532 **A** Female Figure, full-length, standing with hands unlifted holding a scroll

In red chalk 16 *in. by* 10¼ *in.*

See No. 524 above.

Head of a Female Figure with flowing hair

In red chalk 15 *in. by* 10 *in.*

See No. 524 above.

533 The Head of the Christ

In red chalk 13 *in. by* 10½ *in.*

See No. 524 above.

Two Cupids embracing, with bundles of fasces, cornucopia, etc.

In pen and sepia 9½ *in. by* 7½ *in.*

See No. 524 above.

534 Female Figure of Fortitudo in armour, seated on a lion and holding a massive club

A finished drawing in red and wash, heightened with white 14½ *in. by* 10 *in.*

See No. 524 above.

A Roman Prefect ordering a Christian Martyr to throw a volume of the scriptures into flames at their feet

In sepia, heightened with white 9½ *in. by* 16 *in.*

See No. 524 above.

535 Two Men throwing a third to the ground

In pen and bistre, heightened with white 8½ *in. by* 13 *in.*

PIETRO TESTA.

Called Il Lucchesino. 1617–1650.

536 The Muse of Design at work at an easel; behind her two children are playing with an actor's mask

In pen and sepia 13½ *in. by* 10½ *in.*

JACOPO TRIGA. (?)

A Saint kneeling before an altar: above, Christ, the Divine Father, appearing to him in glory; on the steps of the altar two angels with small chalices; possibly a study for the Mass of St. Gregory

In pen and wash 14 *in. by* 10 *in.*

GIACINTO GIMIGNANI.

1611–1681.

537 Pentecost: the Holy Spirit in the form of the dove, and of tongues of flame descending on the Madonna, who sits enthroned, and on the Disciples who sit round her

Pen and bluish wash, touched with white pigment 14 *in. by* 10½ *in.*

JACOPO DA PONTE.

Called Il Bassano. 1510–1592.

[*Strong, no.* 13.]

538 Head of a Young Man, in profile, the head turned to the left and upwards, so as to catch the light

In black chalk, heightened with white

*** The pose was a favourite one with Tintoretto, to whom Mr. Strong attributes this vigorous drawing, or possibly to his pupil Bassano.

539 The four Volumes bound in old morocco *in which the above collection was contained, numbered XU.* 1, *XU.* 2, *XU.* 3, *and XU.* 4, *lettered Wilton House Library Drawings, and comprising many blank sheets of fine hand-made paper* (4)

ARMOUR.

NOTE.

These two magnificent suits are among the greatest treasures of the armoury at Wilton House. It may indeed be questioned whether any suits of armour in the hands of other private owners can rival their combination of historic interest with beauty of design and craftsmanship; none perhaps can show an unbroken descent in the same house and the same family for over 350 years. Some armour there was already at Wilton when these suits were brought home by the first Earl of Pembroke after the victorious campaign of 1557; much was subsequently added, not in consequence of a collector's fancy, but as the martial activities of the family required, and the armour used in the Civil War by the Pembroke retainers may still be seen there, marked with the Earl's cipher. The two suits described in detail below have long excited the admiration of connoisseurs; and the late Duc d'Aumâle many years ago sought to purchase them at a very high price, wishing to restore to France these precious relics of the most splendid period of French history.

LOT

14500.

540 THE ARMOUR OF ANNE DE MONTMORENCY, 1492–1567, CONSTABLE OF FRANCE, WORN BY HIM WHEN HE WAS WOUNDED AND TAKEN PRISONER AT THE BATTLE OF ST. QUENTIN, August 10, 1557, fought between the French under his own command and the Imperialists under the Duke of Savoy, the English contingent of the Imperial army being led during the campaign by WILLIAM HERBERT, 1501–1570, first Earl of Pembroke of the second creation. THE ARMOUR HAS BEEN PRESERVED AT WILTON HOUSE SINCE 1557 Prestwick

Exhibited at the Tudor Exhibition, 1890

*** A THREE-QUARTER SUIT OF LARGE SIZE AND BEAUTIFUL WORKMANSHIP; ALL THE BORDERS ARE TURNED OVER WITH ROPED EDGES, RUSSET SURFACE; WITH BANDS AND BORDERS OF GILDED AND DEEPLY ENGRAVED ORNAMENT. THOUGH NO ARMOURER'S MARK IS VISIBLE ON ANY OF THE PIECES, THE SUIT IS UNDOUBTEDLY ITALIAN WORK.

It consists of—

1. HELMET.—An open casque with fine high roped comb—cheek pieces at side with holes for hearing, and two staples for hooks to fasten the bevor. Plate at back of neck working in Almain rivets. On sides of skull are two sunken scrolls of engraving. Roped edges—Plume holder. With the helmet is a separate *Bevor*—of the kind known as a falling Bevor—it is of 5 pieces—the two upper plates being kept in place, or lowered, by two spring catches. In the top piece are a line of small

No. 540 (a).

No. 540 (b).

No. 540.

No. 541.

flat bars beaten out of the plate itself, for sight and breathing. Fastened in casque by two hooks.

There was no separate *Gorget* with this suit—the Breastplate and back meeting on shoulders and round neck.

2. Breastplate.—Of large size—splinted—of 11 pieces—laminated gussets, roped edges. The top, or gorget lame round neck, does not belong to the suit; the character of engraving is different, and it should have a roped edge as the Backplate. The engraving is of fine design, and consists of figures, scrolls, and animals, and runs in a broad band down the centre and along the top of each lame—gilded. Held to the Backplate by straps and buckles.

3. Taces.—One Plate, with straps to support Tassets.

4. Backplate.—Splinted—of 13 pieces—roped edges—gilded bands and borders of engraving as on Breastplate.

5. Tassets.—These are long—of 11 plates—separating at the 6th when required to be used shorter, and joined together by turning pins. Finely roped border; 1 inch inside this is another line of roping finishing in the lowest piece in two scrolls; vertical band and borders of gilded engraving. On the lowest piece of the right Tasset remains a small portion of the vandyked velvet edging. This went all round the two Tassets, to prevent damage to the Cuisses, or thigh pieces, beneath.

6. Pauldrons.—Of large size—7 pieces—covering back of shoulders, and coming well across breast. The right not so deep at gusset as left; this to give free play to sword arm and use of lance. Roped edge, and 1 inch inside this another line of roping, finishing in scrolls on point of shoulder and at neck. Gilded bands and borders of engraving.

7. Rerebrace, or Upper Arm, is fastened by an Almain rivet and strap to Pauldron, and goes partly round the arm. The strap and buckle to hold it in place is missing. Roped borders, no turners.

8. Coudes, or Elbow Pieces, are large and of very fine form—coming well round bend of arm, and fastened to Rere and Vambraces by straps inside. Beautiful roping from centre round point of elbow, and roped edge.

9. Vambrace, or Fore-arm.—Roped edge round wrist and scroll work.

10. Gauntlets.—Bell-shaped cuffs—roped edge and scroll work—6 lames on back of hand—Knuckle guard roped, with first finger piece, to which were fastened by leathers the separate fingers. These are missing, as are also the thumbs. Bands and borders engraved and gilded.

11. Cuisses.—In one piece—having two vertical bands of gilded engraving; at the top of each piece is still remaining a strip of leather covered with worn velvet or silk, in which are 8 eyelet holes. These were used to tie the piece of armour to the underdress by laces. One of the Cuisses has unfortunately been scoured.

12. Genouillères, or Knee-pieces.—Fastened to Cuisses by rivets—of 5 plates—with finely forged guard for bend of knee—roping down centre and across centre plate. Broad pieces below the knee—roped edge and scrolls. In the centre are two more eyelet holes for laces to tie the piece to a high boot. High boots were nearly always worn with suits which terminate at the knee.

N.B.—There never were any greaves to this suit, as was often the case in those days with suits meant for compaigning.

One of the most noticeable features of the armour is its great size; and this agrees with what we know from other sources of the Constable's stature. M. Decrue, his modern biographer, speaks of

"sa haute stature, sa puissante encolure, ses vigoureuses attaches";

and it can have required no ordinary strength and endurance in a man 65 years old to carry this heavy suit of harness through a long summer day's fighting.

The general character of the suit is thoroughly typical of the middle of the sixteenth century. The helmet, though very much finer, is of exactly the same fashion as that worn by the Constable at the battle of Dreux, 1562, which may still be seen in the Musée d'Artillerie at Paris, pierced by a bullet which fractured the wearer's jaw. The splinted breast and backplates were much worn at this period, since they gave greater ease of movement than breastplates in one piece, though they were not such a good defence, as the different lames could be more easily pierced, or drawn right off, by a downward blow from a sharp weapon. In the Musée d'Artillerie, Paris, there is an exceedingly fine suit of the same splinted construction, known as the suit of "The Lions," from the embossed lions' heads on helmet, shoulders and elbows. Two other beautiful suits, of the same make, are preserved at Madrid, one of which belonged to Charles V. and the other to Philip II.

Few men played a greater part in the history of France during the first half of the sixteenth century than the original owner of this splendid suit of armour, who was the head of one of the greatest and most ancient families in Europe. Born in 1492, as a boy he was the playfellow of Francis I., and fought at the glorious battle of Marignano in 1515; nine years later he was in command of the right wing of the French army at the disastrous fight of Paira, where, like his king, he was taken prisoner. In 1536 he was in command of the army which was sent to oppose the Imperialist invasion of Provence; he refused to give battle, and eventually compelled his adversaries to retire by so devastating the country that they could not subsist. He filled many other important posts under Francis I. and Henri II., being in fact all-powerful for nearly 20 years. After his defeat at Saint-Quentin and the shameful peace of Câteau-Cambrésis, he fell into disgrace; but was again in power in 1561, in association with the duc de Guise and Marshal Saint-André. In the battle of Dreux, 1562, he was once more wounded and taken prisoner, and was killed five years later by a Scotchman, Robert Stuart, at the battle of Saint-Denis.

Brantôme, who knew the Constable well, tells the following anecdote of his capture at Saint-Quentin :—

On tenait pour lors en France qu'il se plaignoit d'aucuns qui ne l'avoient trop bien assisté : sur quoy gentiment rencontra une grand'dame de la court "Pensez, dict elle, qu'il avoit tant accoustumé, quand il se voyoit le moins du monde pressé et importuné de gens qui l'environnoient tousjours, de crier : gare, gare, recullez vous."

Brantôme thinks he may have called out thus on the field of battle—

Qu'on se reculla tant de luy, et l'osa on si peu approcher et estre près de luy, qu'il fut abandonné et pris assez seul; toutesfois l'honneur plus grand luy en resta il, car il eust bien peu se sauver.

[*See* ILLUSTRATIONS.]

No. 541 (a).

No. 541 (b).

Lot

541 THE ARMOUR OF LOUIS DE BOURBON, DUC DE MONTPENSIER, 1513–82, taken prisoner with Anne de Montmorency at the battle of St. Quentin, 1557. The armour has been preserved at Wilton House ever since.

Prestwick

Exhibited at the Tudor Exhibition, 1890.

*** A FULL SUIT REACHING TO THE ANKLES; RUSSET SURFACE, TURNED OVER BOLDLY ROPED EDGES; VERTICAL BANDS OF GILDED ENGRAVING. THOUGH NO ARMOURER'S MARK IS VISIBLE, THE SUIT IS CERTAINLY OF ITALIAN WORKMANSHIP.

It consists of—

1. HELMET.—Close helmet—high roped comb—chin-piece opening down the sides. Visor, in which is cut the occularia, or slit for sight, reinforces the forehead, and falls into the bevor—the pin for raising it is missing. The bevor has 9 holes on the right side for breathing, and is fastened, when down, by a hook in the chin-piece. Two gorget plates front and back—Plume holder missing—decorated everywhere with bands and borders of gilded engraving. Rivets round edge for strap to hold lining; strap and buckle round neck.

2. GORGET.—This gorget does not belong to the suit. There are no engraved bands or borders. Roped edge round neck.

3. BREASTPLATE.—Rather long waisted, with tapul or ridge down centre—strongly marked in lower part. Boldly roped neck and laminated gussets. On right side two holes to fix lance-rest—which is missing. Three broad vertical bands of gilded engraving reaching to the waist. Female figure in centre band, and beautifully designed scroll work—all borders of the same design. Fastened to backplate by straps and buckles over shoulders, and straps round waist.

4. TACES.—Of two plates.

5. TASSETS.—Of 8 plates, lower edge roped. One band of gilded engraving down centre, and narrower borders gilded along the top of each lame.

6. BACKPLATE.—Of slightly thinner plate than the breastplate, beaten out into high projections over shoulder blades; gilded engraving similar to breastplate; roped edges with sunken border.

7. PAULDRONS.—Covering the shoulder blades and coming well forward on to chest, the right being cut away at gusset more than the left for greater freedom of sword arm and use of lance. Bands of gilded engraving, sunk edges, roped border.

8. RERE AND VAMBRACES.—Turners—Rerebrace in two pieces—one turning within the other; sunk border at bend of arm; roped edge. Vambrace, sunk border at bend of arm and round wrist, roped edge, engraved and gilded bands and borders.

9. COUDES.—Of good form—with heart-shaped plates to guard bend of arm; roped edges; roping going round point of elbow.

10. GAUNTLETS.—These are from another suit. Gauntlets of this make are known as Mitten Gauntlets. Slightly roped cuffs, sunken border—no engraving.

11. Cuisses.—Of two plates, the lower and large one with boldly roped border at top—the smaller one above working in Almain rivet; roped edge; broad vertical bands and borders of gilded engraving.

12. Genouillères.—Of 5 pieces, are fastened to the Cuisses by rivets; the bend of knee guarded by fine heart-shaped plate—all borders engraved and gilded.

13. Jambs.—Of graceful form; at the top of calf are small lames to protect bend of leg, which fasten to the knees with studs and turning pins. Round the edge at the ankles are a row of small holes; these are for fastening on a chain mail protection for the feet—which would have a plate over the ends of the toe, as in many suits of the period, one of them being in the Tower, and others in Paris. There are four vertical bands of gilded engraving. The character of the engraving on these and the Cuisses is slightly different from that on the rest of the suit.

There seems reason to believe, on closely examining this suit, that originally it was of bright polished steel, with bands and borders of gilded engraving. At some time it seems to have been varnished with a brown varnish, and parts of the engraving roughly gilded with a brush. Parts of the engraving on the helmet are hidden by the varnish.

Louis II. de Bourbon, Duc de Montpensier, the original owner of this armour, was the son of Louis I. de Bourbon, Prince de La-Roche-sur-Yon, and his wife Louise, sister of the famous Constable de Bourbon. The family being out of favour at Court, he was not given any public employment by Francis I. or Henry II., and he fought in the battle of St. Quentin as a volunteer. In 1560–61 the family possessions were restored to him, and he took a leading part in the wars against the Huguenots, towards whom he behaved with merciless cruelty, even acting personally as one of the murderers in the massacre of St. Bartholomew. He was twice married, first to Jacqueline de Longwic, a strong Protestant, who died in 1561, and secondly to Catherine of Lorraine, daughter of the Duc de Guise. He died September 23rd, 1582.

[*See* Illustrations.]

No. 542.

OIL PAINTINGS.

ANDREA MANTEGNA.

Lot

542 JUDITH AND HOLOFERNES

Panel. 12 *in. by* 7⅛ *in.*

Exhibited at the Exhibition of Art Treasures, Manchester, 1857, *and at the New Gallery, Venetian Art,* 1894–5.

Withdrawn Sold Private

* * * Judith, clad in a white tunic reaching to her feet, over which hangs a blue cloak, stands at the door of a pale rose-coloured tent. In her right hand she holds a short square-headed sword, the hilt of gold, and with gold inlay on the blade. With her left hand she holds the severed head of Holofernes over the bag held open by her attendant. The tent border is yellow, and on it are traced eastern characters in a lighter shade of the same colour. The attendant wears white linen trousers and a short yellow full-sleeved tunic tied above and below the elbow, over which is a red cloak. The sole of the right foot of Holofernes appears on a gilt bed in the background.

On the back of the panel are the words An: Mantegna on a gesso surface; this prepared surface and the moulding that runs round three sides suggest that the panel formed one of a series.

Abraham van der Noort, in his catalogue of Charles I.'s pictures, states that this picture, then attributed to Raphael, was given by the King to Lord Pembroke in exchange for a portrait of a young woman by Bellini, and the Infant Christ and St. John embracing by Parmigiano.

The attribution of this picture to Mantegna has been questioned by some modern critics, but nevertheless it may safely be upheld.

This description is taken from that given by Capt. Nevile R. Wilkinson in his catalogue of the Wilton House Pictures, 1907.

[*See* Illustration.]

Bt by Duveen's, & sold by them to Carl W. Hamilton for about $80,000.

REMBRANDT VAN RIJN.

LOT

543 PORTRAIT OF HIS MOTHER 30 *in.* by 26 *in.*

*** Half-length, seated, turning to her left, stooping over a large open book which lies on a table before her. She wears gold-rimmed glasses, and on her head a wide purple velvet hood, which falls on her shoulders behind. Brownish gown, showing the fastening of the pleated chemise at the throat. Dark gray underdress, light gray background. Rather less than life size.

Below, to the spectator's left, is the signature Rembrandt P., but Capt. Nevile R. Wilkinson, who compiled the catalogue of pictures at Wilton House, on which the present description is based, considered it to be of doubtful authenticity. As to the picture itself there can be no doubt whatever. Dr. Bode and M. Emil Michel agree that Rembrandt painted it about 1629, just before the artist left his father's home at Leyden for Amsterdam. M. Michel points out its similarity to the portrait at Windsor Castle, painted about the same time. The treatment of the edges of the great volume is especially interesting, the lights being scraped out with the handle of the brush, a method of which Rembrandt frequently availed himself.

The picture is mentioned by Gambarini, whose "Description of the Earl of Pembroke's pictures" was published in 1731, and was therefore in the house before that date.

[*See* ILLUSTRATION.]

[END OF SALE.]

No. 543.

IN THE SALE ROOM.

WILTON HOUSE DRAWINGS.

Resuming the sale of the collections of the Earl of Pembroke and Montgomery, from Wilton House, yesterday, Messrs. Sotheby reached the Old Master drawings. These were contained in four large volumes, the first bearing the date November 23, 1772, at which time they were arranged practically as they were when Mr. S. A. Strong prepared his issue of "Facsimiles," published by Messrs. P. and D. Colnaghi in 1900. Yesterday's catalogue comprised the contents of the first two volumes, and those of the second two will be sold to-day. The total for the afternoon was £3,710 9s. 6d., the highest prices being as follows: "Pieta," by Filippino Lippi, 7in. by 10½in., pen tinted with brown and white, the central group recurring with slight modifications in the predella of the altar-piece in the National Gallery, £640; "Holy Family in the Manger," 9½in. by 13in., pen and bistre touched with white, by Capponi, £140; Three outlined naked figures by Antonio del Pollaiuolo, a study for his "Combat of Hercules," 10⅜in. by 7½in., pen washed with bistre, £920; Figure of Mercury in a Car, by Pietro Vannucci, 9½in. by 7½in., bistre heightened with white, £210—all these purchased by Messrs. Colnaghi and Obach; Pen drawing of a horse, with anatomical measurements, 10in. by 12in., by Verrocchio, £100 (Langton Douglas); Five allegorical drawings of female figures representing as many Virtues, pen and wash, heightened with white (each about 13in. by 8in.), £130 (Agnew); "Madonna and Child Enthroned," 10½in. by 15½in., pen and sepia and red chalk drawing, heightened with white, by Paolo Cagliari, £240 (Agnew).

THE WILTON DRAWINGS.

The historical collection of drawings by Old Masters, which has been in the possession of the Pembroke family at Wilton House for at least a century and a half, is now being dispersed at Messrs. Sotheby's, yesterday's portion realizing £3,710 9s. 6d.

Nearly one quarter of the day's total was produced by a pen drawing washed with bistre, by Antonio del Pollaiuolo, of three powerfully-outlined figures, a study of the artist's famous engraving of "The Combat of the Heroes," 10⅜in. by 7½in.—this was bought for £920 by Messrs. Colnaghi and Obach, who also secured the Filippino Lippi drawing of a Pietà, of which the central group recurs with slight modifications in the altar-piece in the National Gallery, £640. There were also:—Vanucci, a study for the figure of Mercury on the ceiling of the Cambio in Perugia, £210 (Colnaghi); Veronese, Madonna and Child, surrounded by figures, £240 (Agnew).

THE PEMBROKE ARMOUR.

WITHDRAWN AT £25,000.

When Milton wrote the line "Arms on armour brayed horrible discord" he knew nothing about a projected Pembroke sale, but, as disclosed in these columns yesterday, disagreement had arisen between a well-known authority on armour and the Earl of Pembroke as to two suits, long in the family possession, being those actually worn by the Constable of France and his henchman, the Duc de Montpensier, when taken prisoners by the first Earl at the Battle of St. Quentin in 1557. Into the merits of this controversy at the eleventh hour it is not necessary to enter. Only the facts of auction need narration. For the Constable's suit Mr. Fenton, the professional expert, made a final bid of £14,000, and for the Duke's suit a gentleman acting for a client abroad went as far as £10,000. As in each case the bid did not equal the reserve valuation fixed by the order of the Court, the historic armour was withdrawn at an advance "from the book" of £500. The bids made yesterday by Mr. Fenton and the foreign agent will astonish many people, and are certainly beyond any previously offered at a public sale, yet they will not surprise those who know the high values placed upon armour of historic craft and pedigree. The Court valuation was undoubtedly governed by these considerations and by the present worth of an offer once made to the Pembroke family by the late Duc d'Aumale.

A similar withdrawal was the fate of one of Rembrandt's portraits of his mother, which found competition up to £11,000, but was bought in at £11,500 as not approaching the Court's valuation. As announced in *The Daily Telegraph* yesterday, the "Pembroke Mantegna" having been sold privately to the Duveens at the last moment—provision for such negotiation was definitely announced in every catalogue issued by Sotheby's—the "Judith and Holofernes" panel did not appear. The real achievement of the sale, as we anticipated, was the auction success of the famous Wilton possessions of drawings by the old masters, and a new maximum was created when Messrs. Agnew gave £1,650 for a triumphant pen and bistre oval, heightened with white, by Veronese, of "Venice Crowned by Fame," a study for the master's well-known picture in the Ducal Palace of that city. Incidentally it may be mentioned that Veronese was once tried before the Inquisition for "irreligion" in having introduced German soldiery and buffoons into one of his compositions. Another interesting drawing was composed of two designs in red chalk by Francesco Primaticcio (1504-1570), for which Mr. Langton Douglas paid £420, the design being for frescoes in the hall of Henri Deux at Fontainebleau. Including the armour and the Rembrandt—but excluding the Mantegna—the total of the four days of the Pembroke sale was returned at £52,819.

THE PEMBROKE 'MANTEGNA.'

10 July 1917

SOLD PRIVATELY TO AMERICA.

After the excitement of the sale triumph of Raeburn's "Macnab," auction votaries were anticipating another bout of sale-room arithmetic to-day at Sotheby's, when a small panel, confidently attributed to Andrea Mantegna, of Judith with the head of Holofernes was to be offered, with other possessions belonging to the Earl of Pembroke, removed from Wilton. We have the best authority for announcing that this famous panel will not be included in the sale to-day, for at the last moment Messrs. Sotheby, Wilkinson, and Hodge, through their representative, Mr. Montague Barlow, have accepted on behalf of the Pembroke family a huge offer for the panel cabled from New York by the Duveens.

The exact sum may not be disclosed, yet it is known in the art circle of private negotiation that the Pembroke family has always stood out for a £40,000 valuation. As stated in *The Daily Telegraph* of May 23 last, the panel (only 12in by 7⅞in) was originally in Charles I.'s collection, and was then catalogued as a Raphael. The King gave the picture to Philip, the fourth earl (to whom and to his brother the First Folio of Shakespeare was dedicated), in exchange for a portrait by Bellini and a picture by Parmigiano. Starting by being attributed to Raphael, the panel has passed through many ordeals of criticism, with a final balance of opinion in favour of Mantegna being the painter of it. While it has been on view it has attracted many expert visitors, and some big bidding was in prospect to-day. The British public knows Mantegna by the famous "Triumph of Cæsar" at Hampton Court, executed for his great patrons Francesco and Isabella d'Este. When only 17 Mantegna established himself as a new force in art, severe—austere even—in dignity and precision of practice. At his death in 1506 he left a great impression on his followers, one of whom, writing to Isabella, declared: "The death of our master Andrea causes the greatest sorrow, for in him a second Apelles has passed away. I do believe that the Almighty wishes to employ him for the creation of some beautiful work. I can never hope to meet a finer draughtsman or a more original artist."

Among the Pembroke drawings by the old masters sold at Sotheby's yesterday was a superb pen and bistre sketch for a combat of Hercules with giants, by Antonio del Pollaiuolo, which realised as much as £920 (Colnaghi and Co.). Another pen drawing, tinted with brown and white, of a Pieta, by Filippino Lippi, fell to the same firm at £640, 106 drawings totalling £3,710 9s 6d. More Pembroke drawings will be offered to-day, and the sale is the most important of its kind since the Earl of Warwick's in 1896, when a drawing by Michel Angelo of the "Virgin Supporting the Body of Christ" fetched £1,400.

WILTON HOUSE COLLECTIONS.

HISTORIC SUITS OF ARMOUR.

Yesterday Messrs. Sotheby finished the four days' sale of prints, drawings, pictures, and armour, from the historical collections at Wilton House, belonging to the Earl of Pembroke and Montgomery. The large room of the firm was crowded with a very distinguished audience in anticipation, it may be surmised, of the sale of two suits of armour associated with the names of Anne de Montmorency, the Constable of France, and Louis de Bourbon, Duc de Montpensier, both of whom were taken prisoner at the battle of St. Quentin in 1557. Their captor was William Herbert, first Earl of Pembroke, he whose superb armour, known as "The Pembroke Suit," made by Jacobe Torf, has ever since been one of the art glories of Wilton, where it still remains. The two suits in the sale were catalogued as contemporary to the "Pembroke Suit" and belonging to the two Frenchmen just mentioned, in accordance with the family tradition; but Mr. Charles Foulkes, in an article in the *Burlington Magazine* for July, just published, disputes the attributed date of both, contending that the "Anne de Montmorency" armour is of considerably later date than 1557, and similarly in regard to the second suit, which, however, he allows "might be as early as 1560-70." In defence of "the hitherto unquestioned pedigree of these two suits"—the acquiescence in which by the Baron de Cosson, Mr. Starkie Gardiner, and Lord Dillon he cited—the Earl of Pembroke immediately published a letter of protest, which was printed in the advertisement columns of the *Morning Post* yesterday. There we must leave the matter in dispute, which accounted for the large gathering in the auction room yesterday when the two suits duly appeared. In the result, neither was sold, for on both the Courts last week put a reserve price higher than the £14,500 and £10,500 at which they were respectively bought in. But it may be remarked that in both cases the bids rose by £500 at a time, the underbidder for the first, at £14,000, being Mr. Fenton, and that for the second, at £10,000, the representative of a client abroad. These prices indicate that those who bid them were satisfied about the pedigree attributed to the suits.

Two Wilton House Pictures.

The Courts had also approved of reserve prices put upon two pictures from Wilton House in the sale—the well-known "Judith and Holofernes," by Mantegna, and an "Old Woman Reading," by Rembrandt, catalogued as a "Portrait of the Artist's Mother." The Mantegna was sold before the auction by private treaty at a figure said to be far in excess of the reserve; but the reserve price for the Rembrandt was not reached by the £11,000 bid for it by Messrs. Colnaghi and Obach, and the picture was bought in at £11,500.

High Prices for Drawings.

Previously to these incidents the sale of the famous drawings in the collections, begun on the previous day, was concluded. A "Venice Crowned by Fame," by Veronese, a study for his famous picture in the Ducal Palace at Venice, oval, 21in. by 14in., pen and bistre on wood proposed, where the existing wage was, say, 1s. an hour for eight hours, to pay 1s. 4d. an hour for six hours. The history of labour proved that shorter hours did not mean reduced production, but the reverse. The hours of labour were at one time thirteen daily, then they were reduced successively to twelve, then ten, then eight, and with each reduction there was increased production, decreased loss of time through sickness, and fewer losses through inefficient control of machinery. With the carrying out of the reforms he had indicated the worker would share in the gain from the increased production following upon his better education, improved physique, and higher efficiency; he would be no longer antagonistic to employers, for he would be a capitalist himself. (Cheers.)

Mr. H. Gordon Selfridge, proposing a vote of thanks to the speaker, said that when he on Tuesday last week [illegible]

THE WILTON ARMOUR.

We publish on Page 10, in the form of a letter, an advertisement, in which the Earl of Pembroke replies in detail to certain comments in the "Burlington Magazine" regarding the authenticity of two suits of armour from the Wilton Collection which are to be offered for sale at Sotheby's to-day.

WILTON ARMOUR.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

Dear Sir—I am publishing this letter in your advertisement columns, and am adopting this somewhat unusual course for reasons which will be made clear in the letter itself.

Two famous suits of armour from the Wilton Collection, one worn by Anne de Montmorency, Constable of France, and the other by Louis de Bourbon, Duc de Montpensier, at the Battle of St. Quentin, 1557, are coming up for sale by auction at Messrs. Sotheby's Galleries, 34 and 35, New Bond-street, this afternoon, July 10th.

An article has just appeared, at the eleventh hour, in the "Burlington Magazine" for July (copies of which were only available to the public on Friday evening last) by Mr. Charles ffoulkes, attempting to throw doubt on the hitherto unquestioned pedigree of these two suits. I must be allowed in answer to say :

1. At the request of the editor of the "Burlington Magazine," Mr. ffoulkes, on June 14th last, more than three weeks ago, was given full opportunity by Messrs. Sotheby to examine these two suits of armour. At the time of his examination he made no adverse comment or criticism on their pedigree. He has not since made any communication to Messrs. Sotheby on the subject, but he has left his criticism to be published at the last moment when reply of any kind is impossible except through your columns.

2. It is not questioned that the Constable of France and the Duc de Montpensier were captured at the Battle of St. Quentin and that the first Earl, my ancestor, was Commander-in-Chief of the British Forces in France at the time.

3. Mr. ffoulkes' main contention is that the character of the Constable's suit is of a type common 20 years after the Battle of St. Quentin. Even if true, however, the criticism is easily explained by the well-known fact accepted by Mr. Starkie Gardiner, and other competent authorities (of "Armour in England," page 52) that the Italian armourers at this period set the fashion in Europe, and that the armourers in the Northern nations usually followed their lead some years later, and these two suits, as Messrs. Sotheby point out in their catalogue, are clearly of Italian make.

Baron de Cosson, the famous expert on French and Italian armour, to whose authority Mr. ffoulkes himself pays tribute ("The Armourer and His Craft," p. 10) in his article in the "Antiquary" for February, 1890, on the Tudor Exhibition, at which all these three Wilton suits were exhibited, says of the Constable's suit : "The forms of this suit are quite characteristic of the date of the Battle of St. Quentin," and this judgment of Baron de Cosson has never hitherto been doubted.

4. Mr. ffoulkes further asserts that the decoration of the Constable's suit is "hardly what we might suppose the Constable of France would have affected." This assertion is too vague for effective reply; and whatever may be Mr. ffoulkes' personal opinion of the details of the ornament, in all other respects, at all events, the suit corresponds with what the Constable might be expected to have worn. It is a very large suit, and he was a very big man (F. Decrue de Stoutz, "Anne de Montmorency," 2 vols., 1885-9). The helmet is exactly of the fashion of the one now in Paris at the Musée d'Artillerie, which the Constable wore at the Battle of Dreux in 1562; and even Mr. ffoulkes cannot question the authenticity of this helmet, since it bears the Constable's monogram. Finally, the suit is thin and comparatively light for its size, and therefore suitable for an old man of 65—the Constable's age at the Battle of St. Quentin.

5. With regard to the Duc de Montpensier's suit, even Mr. ffoulkes admits that this suit may be as early as 1560-70, and if it may be as early as 1560 it is hardly to be supposed that he will venture to say that it is later than 1557. It is difficult to understand why he should remark that the helmet "is in no way reminiscent of the strongly-constructed headpieces of the days of Henry VIII., seeing that Henry VIII. had been dead ten years when the Battle of St. Quentin was fought.

6. I am fully aware that the gorget and gauntlets of this latter suit do not belong to it, and Messrs. Sotheby have drawn full attention to this fact in their catalogue. Perhaps I may conclude by quoting Baron de Cosson's final opinion that these three suits are of "an undoubted pedigree." Mr. Starkie Gardiner also accepts the attribution without question ("Foreign Armour in England, 1893," page 11), as also does Lord Dillon in an article in "Archæological Journal for 1895" vol. 52, p. 115. This conclusion is further corroborated by the magnificent offer made in order to purchase the two French suits some thirty years ago for the French nation by the Duc D'Aumale, one of the most scientific connoisseurs of his time.

Finally, I should like to add that, in the view of all reasonable persons, it must be most unsatisfactory that statements of this kind attempting to throw doubt on the hitherto admitted authenticity of great works of art of world-wide interest should be made on such unsubstantial evidence as in the present case; and, further, that they should be made in this way at the last minute, when practically no time is left for reply.—Yours faithfully,

(Signed) PEMBROKE AND MONTGOMERY.

Wilton, July 9th, 1917.

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1917.

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OF

A SALE OF FINE

ENGRAVINGS & PAINTINGS

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First Day	Monday, 23rd July.....	Lots 1 to 197
Second Day	Tuesday, 24th July.....	Lots 198 to 388

1917.

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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INCLUDING

MANY MAGNIFICENT PORTRAITS,

in Mezzotint and Line.

FIRST DAY'S SALE.

The Property of a Gentleman.

FRAMED.

LOT		
1	The Fruits of Early Industry and Œconomy ; and The Effects of Extravagance and Idleness, by Darcis, after G. Morland, the pair 2	7 5
2	The Angler's Repast, by W. Ward, after G. Morland	5 5
3	The Shepherds, by W. Ward, after G. Morland	6 10
4	The Boxing Match between Richard Humphreys and Daniel Mendoza, by J. Grozer, after S. Einslie, *in colours*	5
5	Sweet Poll of Plymouth, by C. Knight, after Stothard	1
6	Children relieving a Beggar Boy, by C. Wilkin, after W. Beechey	3 10
7	Venus attired by The Graces, by F. Bartolozzi, after A. Kauffman, *in red*	3 15
8	Cries of London : "Strawberries ! Scarlet Strawberries !" and "Hot Spiced Gingerbread," by Vendramini, after F. Wheatley, *both in brown* 2	12 10

9 Cries of London: "Duke Cherries," by A. Cardon, *two impressions*; and
"Milk below, Maids," by Schiavonetti, after F. Wheatley, *in black* 3

10 Lady Anne Bothwell's Lament, by P. Condé, after Mrs. Tickell; and
Clytie, by Bartolozzi, after Caracci 2

11 Marie Antoinette going to Execution, by A. Cardon, after W. Hamilton
Cupid by Gajani, after Caracci
Nymphs Sporting, by Picot, after Zuccarelli; and two others 5

12 Marquis of Granby, by R. Purcell, after Sir J. Reynolds

13 Eleanor Gwynn, by J. Ogborne, after Lely, *in red*

14 Mrs. Abington, by Lane, after Cosway
Princess Elizabeth of France
Princess Sophia Matilda; and one other 4

15 Lady Heathcote and Sister, *oval, proof before all letters*

16 Mrs. Jackson, by J. Condé, after Cosway

17 Lady Jane Dundas, by Bartolozzi, after Hoppner, *open-letter proof*

18 Lady Louisa Manners, by C. Knight, after Reynolds, *in brown, title cut off*

19 Another impression of the same, *with title*

20 Robinetta, by J. Jones, after Reynolds, *open-letter proof*

21 Lady Jane Halliday, by V. Green, after Reynolds

22 Mrs. Tollemache, by J. Jones, after Reynolds

23 Queen Charlotte, after Beechey, *proof before all letters*

24 Boys and Dogs, by H. Birche, after Gainsborough

25 Belinda, by R. Dunkarton, after W. Peters, *proof before the title*

26 Lady Heathcote, by Agar, after A. Mee; and
Lady Cawdor, by Schiavonetti, after H. Edridge 2

27 Diana, by T. Watson, after Nixon
Henry and Emma, by Josi; and six others 8

28 Miss Bover, by C. Watson, after Hoppner

29 Mrs. Duff, by Agar, after Cosway, *cut close*

30 Mrs. Duff, by Agar, after Cosway, *in colours*

31 Another impression of the same, *in colours*

32 Miss Waddy, by Chapman, after A. Buck, *in colours*

33 Thaddeus Kosciuszko, by Josi, after Grassi, *printed in colours*

34 Lady Louisa Manners, by C. Turner, after Hoppner, *printed in colours*

---

35 Lady Stanhope, by Watson, after Sir J. Reynolds

36 H. Bunbury. The Beautiful Stranger poisoned by her Sister, by T. Ryder; and
The Dancing Girl, after the same, *both finely printed in colours* 2

The Property of a Lady.

37 Sir Joshua Reynolds. Lady Seaforth and Child, by J. Grozer, *fine impression of the first state, having the title "A Lady and Child" in lightly etched letters*

38 Sir Joshua Reynolds. George Viscount Malden and Lady Elizabeth Capel, by C. Turner, *early impression, with the title in lightly etched letters*

39 Sir Joshua Reynolds. The Marlborough Family, by C. Turner, *the small plate, fine early impression, with the title in etched letters*

40 The Affectionate Brothers (Sons of Sir Peniston Lambe), by F. Bartolozzi, after Sir J. Reynolds, *in brown*

41 Mrs. Chambers, by J. McArdell, after Sir J. Reynolds

42 Elizabeth Marchioness of Exeter, by S. W. Reynolds, after Sir T. Lawrence, *margins and title cut off*

43 Mrs. Parkyns, by C. Wilkin, after J. Hoppner, *proof before letters*

44 Modern Etching. Portrait of a Lady; and
Reprint of Lady Beaumont, by J. R. Smith, after Sir J. Reynolds 2

45 P. A. Baudouin. La Sentinelle en Défaut; and
L'Epouse Indiscrete, by N. De Launay, a pair 2

46 Sir J. Reynolds. The Snake in the Grass, by J. R. Smith, *fine early impression, with inscription space cut off*

FINE ENGRAVINGS,

MAINLY MEZZOTINT PORTRAITS OF MAGNIFICENT QUALITY.

From a famous Private Collection.

HISTORICAL BATTLES, SCENES, ETC.

IN THE PORTFOLIO.

47 Procession of Masons; Assemblée de Francs Maçons; etc. 11

48 Warren Hastings' Trial, with Key; Lord Lovat's Trial; etc. 4

49 British Battles—Quebec; Siege and Relief of Gibraltar; Battle of Alexandria, *all proofs* 5

50 Death of Lord R. Manners; General Fraser; Battle of Maida; Battle of Seringapatam; etc. 8

FRAMED.

51 Napoleon I bidding Farewell to his Generals, with key, by Jazet, after Vernet

ANONYMOUS.

52 "Music hath Charms," *mezzotint, proof before all letters*

53 Scene in a Nunnery Garden, *mezzotint, proof before all letters*

FRANCESCO BARTOLOZZI.

54 Lady Elizabeth Foster, after Sir Joshua Reynolds, *proof in first state*

55 Lord Graves, after James Northcote, *proof before all letters*

56 William Pitt, after Gainsborough Dupont, *proof before any letters*

57 "Delicacy," after Giovanni Battista Cipriani, *in colours*

58 "THE ELEMENTS," AFTER FRANCESCO ALBANO, *proofs in open letters, in colours; from the collection of Lord Bessborough* 4

59 Musidora, after John Opie, *finely printed in colours*

60 A St. James's Beauty, after M. Benwell, *in red*

61 Lesbia, after Sir Joshua Reynolds, *proof in first state, before all letters*

WILLIAM BOND.

62 Return of the Grenadier, after J. Eckstein, *in colours*

MARIANA BOVI.

63 Fine Arts, after G. B. Cipriani, *finely printed in colours*

64 Cupids at Play, after Lady Diana Beauclerk

H. W. BUNBURY.

65 Scenes from Shakespeare Plays, *some proofs, all finely printed in colours, with full margins, by Tomkins, Soiron, etc.* 20

66 Outside the Dockyard Gates at Portsmouth, *published by J. R. Smith*

67 ~~Fille de Montmelian, by Knight, *finely printed in colours*~~

A. BLOOTELING.

68 James, Duke of York, large head, *the rarest perhaps of the series*

R. COSWAY.

69 Mrs. Duff, as "Flora," by J. Agar, *magnificent impression in colours*

70 Madame Récamier, by A. Cardon, *first state dated* 1802, *finely printed in colours*

71 Countess Radnor, by M. Bovi, *proof before all letters*

72 Cupid, by R. Pollard, *in colours*

S. COUSINS.

73 Duchess of Rutland, after Sanders, *whole length*

EDWARD DAYES.

74 Promenade in St. James's Park, by F. D. Soira, *proof before inscription*

75 Airing in Hyde Park, by Thomas Gaugain, *proof before all letters*

WILLIAM DICKINSON.

76 Lord Auckland, after Sir T. Lawrence, *etched letter proof*

77 Mrs. Gwynne and Mrs. Bunbury, as the "Merry Wives of Windsor," after W. N. Gardiner, *first state with the names; from the Blyth collection*

78 Mrs. Hartley, as "Elfrida," after Nixon

J. DOWNMAN.

79 Mrs. Billington, by R. Dunkarton, *proof*

A. FRESCHI.

80 "Hope," after H. Tresham, *in colours*

T. GAINSBOROUGH.

81 James, Earl of Abercorn, by J. Dean, *mezzotint, fine early state*

82 Lord Camden, by F. Bartolozzi, *stipple, proof before all letters*

83 DUCHESS OF DEVONSHIRE, by W. W. Barney, *proof before inscription with arms only*

*** There is no record of a proof in this state having been submitted to auction for the last forty years.

[*See* ILLUSTRATION.]

84 Lavinia, by F. Bartolozzi, *stipple, finely printed in colours*

V. GREEN.

85 Lady Lothian, after P. E. Falconet, *proof with uncleaned margin*

86 Agneta Yorke, after F. Cotes, *proof before any letters*

87 Lord Romney, President of the Marine Society, after Sir W. Beechey, *whole length in robes*

JOHN HOPPNER.

88 Sir Ralph Abercromby; Capt. J. Huddart; and Richard Porson, *line proofs before letters* 3

89 MRS. BENWELL, BY WILLIAM WARD, *open-letter proof, excessively rare*

90 Lord Braybrooke; and Lord Clare, by C. Turner, *open-letter proofs*

No. 83.

91 G. Canning, by J. Young, *mezzotint, open-letter proof in first state* 27 .

92 Lady Cholmondeley and Child, by C. Turner, *mezzotint, the margin and inscription space cut* 30 .

93 Lord Essex, by C. Turner, *mezzotint, presentation proof "From Lord Essex"* 5 .

94 Mrs. Hoppner (Eliza), by J. Young, *inscription space cut* 5 .

95 Lady A. Lambton and Family, by J. Young, *first state* 170 .

95A Lord Liverpool, by Meyer; and Sir M. White Ridley, by Fittler, *proofs in mezzotint and line* 2 2 .

96 Princess of Orange, by J. Conde, *stipple, open-letter proof* 1 .

97 Lady St. John, by W. W. Barney, *open-letter proof* 5 .

98 Lord Spencer, by S. W. Reynolds, *open-letter proof* 2 15 .

99 Rt. Hon. William Wyndham, by S. W. Reynolds, whole length, *mezzotint, proof* 3 15 .

100 Miss Jane Wilmot with dog, by G. Clint, *mezzotint* — .

ROYAL HISTORICAL PORTRAITS.

101 Charles I, whole length, standing by his horse, by Sir R. Strange, after Van Dyck, *line, with uncut margins* 3 10 .

102 George IV, Col. of the 10th Hussars, whole length, on horseback in uniform, by W. Ward, after Phillips, *mezzotint, proof before all letters* 8 10 .

103 Duke of Monmouth when young, by D. Loggan, *line* 5 - .

104 William III, by Visscher, *mezzotint, proof before all letters* 3 .

HISTORICAL PORTRAITS (Naval and Military).

105 John, Second Duke of Argyll, by T. Simon, after Aikman, *mezzotint, proof before all letters* 1 10 .

106 Cromwell and Lambert, three-quarter lengths, in armour, by Miller, *mezzotint, cut* 4 .

107 Sir Francis Drake, by J. Houbraken, *line proof* 7 10 .

108 Richard Edwards, Commander of Newfoundland, by W. Dickinson, after N. Dance, *mezzotint* 11 10 .

109 Duke of Marlborough, by P. Van Gunst, after A. Vander Werff, *line, proof before all letters* 12 10 .

110 NAPOLEON I, whole length, on horseback, by S. W. Reynolds, after J. Northcote, *first state of the plate brilliantly printed in colours*

*** This impression came from Warsaw.

111 Lord Nelson, whole length, by Bell, after Sir W. Beechey, *mezzotint, open-letter proof*

112 Duke of Schomberg, *line, La Feuille excudit*

113 Duke of Wellington, whole length, by W. W. Barney, after J. Hoppner, *mezzotint, proof*

114 Portsmouth Captains, by R. White

*** The Captains in the Duke of Berwick's Regiment were cashiered, in 1688, for refusing to admit Irishmen into their Companies; they afterwards retired to Portsmouth and declared for the Prince of Orange.

115 Lord Heathfield, by R. Earlom, after Sir J. Reynolds, *stipple, proof in first state*

HISTORICAL PORTRAITS (POLITICAL).

116 Lord Castlereagh, three-quarter length, in robes, by C. Turner, after Sir T. Lawrence

117 Sir Robert Peel, by S. Cousins, after Sir T. Lawrence, *mezzotint, proof before the name*

118 Spencer Perceval, Chancellor of the Exchequer, by C. Turner, after G. F. Joseph, *mezzotint*

119 Sir R. Walpole, by J. Faber, after Vanloo, *mezzotint, proof before all letters*

120 Lord Holland, by S. W. Reynolds, after J. R. Smith, *open-letter proof*

R. HOUSTON.

121 Duchess of Queensbury, after P. Mercier, *proof before all letters, name in autograph*

A. KAUFFMAN.

122 Duchess of Richmond, by W. W. Ryland, *in colours*

123 LADY RUSHOUT AND DAUGHTER, by T. Burke, *proof before inscription in bistre*

C. KNIGHT.

124 Lady Georgiana Cavendish, with dog, after Hardy, *open-letter proof*

SIR T. LAWRENCE.

125 Sir A. Cooper, by S. Cousins, *proof before name*

126 Masters Pattison, by J. Bromley, *proof before all letters*

127 Miss Farren, Countess of Derby, by F. Bartolozzi, *painted in colours*

128 Miss Fane, whole length, *mezzotint*, by C. Turner, *proof before all letters*

GEORGE MORLAND.

129 Bathing Horses, by W. Ward, *open-letter proof*

130 On the Banks of the Dee, by P. Dawe, *a pair* 2

131 Seduction and Innocence, by J. Young, *with untrimmed margins, a pair* 2

132 The Public House Door, by W. Ward, *with untrimmed margin*

T. PARK.

133 Narcissa, after J. G. Huck, *etched letter proof*

C. READ.

134 Miss Powell, *mezzotint*, by R. Houston, *fine proof, first state*

135 Miss and Master Sturt, *mezzotint*, by J. Watson

136 Lady Suffolk, *mezzotint*, by J. Watson, *proof with uncleaned margin*

SIR JOSHUA REYNOLDS.

137 Lady Sarah Bunbury, whole length by E. Fisher, *proof before any letters*

138 Lord Camden, whole length, *line*, by P. F. Ravenet, *proof before name*

139 Miss Campbell, by V. Green, *mezzotint*

140 Mrs. Crewe, whole length as St. Genevieve, by T. Watson, *proof before name of personage*

141 Mrs. Cockburn as Cornelia and her Children, *stipple*, by C. Wilkin

142 Lord Gower, by E. Fisher, *from the Sir T. Lawrence collection*

143 Miss Kennedy, by Thomas Watson

144 Caroline, Duchess of Marlborough, and her Daughter, *proof before inscription, artist's name etched, and inscription space slightly cut*

145 Miss Monckton, whole length with a dog, by J. Jacobé

146 Lady Catherine Pelham Clinton feeding chickens, *proof in first state, with etched letters*

147 Mrs. Pelham feeding chickens, whole length, by W. Dickinson

148 Lady Mary O'Brien, by J. Dixon, *proof with etched letters*

149 Dr. Robertson, by J. Dixon, *proof with etched letters*

150 Lord Rothes, Col. of 3rd Regt. of Foot Guards, by J. McArdell

151 Lord Rockingham, by E. Fisher, *whole length proof before inscription or the plate down*

152 Mrs. Siddons, as the Tragic Muse, *open-letter proof before the Royal Arms*

153 Mrs. Sheridan, as St. Cecilia, by W. Dickinson, *first state, with etched letters*

154 Miss Wynyard, by J. Finlayson, *proof before name*

155 The Student, by J. R. Smith, *proof with scratched letters*

156 Cupid and Psyche, by Wm. Say, *printed in colours*

157 Mercury, by J. Dean, *proof before name*

G. ROMNEY.

158 Caroline Countess of Carlisle, *mezzotint proof*, by J. Walker, *inscription in scratched letters*

159 Lady Hamilton, mezzotint, by Henry Meyer, *finely printed in colour, with full margin; from the collection of Miss Romney, and one of the finest impressions in existence*
[See Illustration.]

160 Lady Hamilton, as a Bacchante, *stipple*, by C. Knight, *very finely printed in colours*

161 Lady Hamilton, as the Sempstress, *stipple*, by T. Cheesman, *proof before inscription*

162 Sir Charles Hardy, Governor of New York, *mezzotint*, by William Dickinson

No. 159.

163 Hon. Mrs. North, *mezzotint*, by J. R. Smith, *in first proof state, with scratched letters*

164 Lady Louisa Stormont, *mezzotint*, by J. R. Smith, *proof with scratched letters*

165 Countess of Warwick, *mezzotint*, by J. R. Smith, *proof with scratched letters*

W. SAY.

166 Miss Douglas and Brother, whole length, *fine proof before all letters, in brilliant condition, a pair* 2

167 Duke of Gloucester, three-quarter length, in uniform, after Sir W. Beechey, *lettered proof*

168 Duke of Kent, whole length, in uniform, after Sir W. Beechey, *open-letter proof*

169 Dr. Kerr of Northampton, whole length, *proof before all letters*

170 Miss Stephens, Countess of Essex, after G. H. Harlow, *proof before all letters, printed in colours*

170A Lord Carnarvon, Colonel of West Somerset Yeomanry, in uniform, after Beechey, *proof*

J. K. SHERWIN.

171 Hon. Mrs. Ward, painted and engraved by J. K. Sherwin, *mezzotint, uncut margins*

J. R. SMITH.

172 Lady Betty Compton, after M. W. Peters, *mezzotint, in first state, with scratched letters*

173 Madame Schindlerin, after Sir Joshua Reynolds, *proof*

174 Mrs. Morris, after Sir Joshua Reynolds, *proof in first state, with scratched letters*

175 Sir John Fielding, Magistrate, by J. R. Smith, after N. Hone, *mezzotint, proof before title*

P. W. TOMPKINS.

176 Rosalind, after Hamilton, *proof in bistre*

177 Shakespeare Scene, after C. Ansell, *proof in bistre*

178 Master Betty, *in colours*

179 Girl Nutting, after W. R. Bigg, *proof before title*

C. TURNER.

180 Lord Brougham, half-length, ~~*proof before all*~~ *letters, initialled by C. Turner*

181 Lord Castlereagh, after Sir T. Lawrence, whole length, in robes of the Garter, *proof before all letters*

182 Admiral Cotton, in uniform, *proof before all letters*

183 Earl of Egremont, after W. Derby, *proof before all letters*

188 J. Pillans, after Sir H. Raeburn, *lettered proof*

189 Lord Wellesley, after Sir T. Lawrence

J. WARD.

190 Lord Somerville, Colonel of the West Somerset Yeomanry, in uniform, after S. Woodforde, *mezzotint*

W. WARD.

191 Gipsies, after G. Morland, *mezzotint, with full margin*

192 Jupiter, Race-horse, after S. Gilpin, *mezzotint, open-letter proof*

C. WATSON.

193 Marchioness of Bute, after Mee, *in colours*

194 Serge Family, after Sir J. Reynolds, *proof*

195 William Frederick, Duke of Gloucester, after Sir Joshua Reynolds

T. WATSON.

196 Lady Whitmore, after Sir P. Lely, *mezzotint, proof before inscription*

A. WESTALL.

197 Country Clergyman, *in colours*, ~~by Field~~

SECOND DAY'S SALE.

The Property of the late John Montefiore, Esq.

of the Middle Temple, and of 98, Grosvenor Road, London, S.W.

(Sold by Order of the Administrators).

Framed.

Lot		
198	A Barber's Shop at Assize Time, after H. W. Bunbury; Strollers performing Hamlet; Beggar's Opera, by W. Blake, after Hogarth; and Rich's Glory	4
199	Hot Cross Buns, by Rowlandson; Two Penny Whist, by Gillray; Tea Just over; and other caricatures	9
200	Search Night or the Ladies in Limbo, by W. Humphrey; and Counsellor Cozen consulting Cases, by D. H. Bryer, *mezzotints*	2
201	Greenland Fishermen, by Shortshanks, after Seymour; Rackets, by T. Lane; and four small Coaching Prints	3
202	South-East Prospect of Westminster Bridge, by Brindley; View of London Bridge, by Canot, after S. Scott; and A View of Chelmsford, by Ryland, after Ogborne	3
203	The Tower of London; St. Bride's Church; Custom House; and A View of London, by Bowles, *coloured, line plates*	4
204	The Queen returning from the House of Lords, and Arrival at Brandenburgh House, by Dubourg, *aquatints, in colours*; The Fire at the Houses of Lords and Commons, *lithograph, coloured*; and four other views	7
205	East View of Harrow School, and West View of Harrow School, by W. Nicholls, after Rickards, *aquatints, in colours, rare*	2
206	Harrow School, by Stadler, after Westall; and Harrow School Room, by Havell, after Pugin, *aquatints, in colours*	2
207	King's Bench Prison; Fleet Prison, Newgate, and Old Bailey, by Stadler, after Rowlandson and Pugin; and Guildhall, by Bluck, *aquatints, in colours*	5

208 Vauxhall Gardens; Sadler's Wells Theatre; Drury Lane Theatre; Royal Cock Pit; Covent Garden Market; and Queen's Palace, by Bluck, after Rowlandson and Pugin, *aquatints, in colours* 6

209 Napoleon, by C. Turner, after David; John Rann, *mezzotint*; Earl of Eldon; Lord Lyndhurst; and two other portraits 6

210 James Northcote, by G. Dawe, after J. Northcote, *fine*

211 Charles, Earl Camden, by Spilsbury, after W. Hoare; and Charles Shaw Lefevre, by S. W. Reynolds, after Shee 2

212 Sir Joshua Reynolds, by V. Green, after Sir J. Reynolds

213 David Garrick, by J. Dixon, after T. Hudson

214 Mrs. Winstanley, by Faber, after Winstanley, *first state*; Ann, Lady Morland, by R. Tompson, after Lely; Countess of Chesterfield, by Beckett, after Lely; and Madam Parsons, by Verkolje, after Lely 4

215 Lord Villiers and his sister, by J. Smith, after Kneller; Hon. William Cecil, by J. Smith, after Wissing; A. de Moivre, by Faber, after Highmore; and another 4

216 J. B. Monoyer, by G. White, after Kneller, *first state*; and William Dobson, by G. White, *first state* 2

217 John, Marquis of Tweeddale, by J. Smith, after Kneller

218 William Drummond, by Finlayson, after C. Janssens, *proof before all letters, fine*

219 Sir Robert Salusbury Cotton, by G. White, after Murray, *fine*

220 Sir Richard Steele, by J. Smith, after Richardson; and Alexander Pope, by J. Smith, after Kneller 2

221 Japanese prints. A Kakemono-ye and a Diptych, both by Yoshitoshé; *from the Happer collection* 2

222 Hieronymus Van Beverningk, by A. Blooteling, after Maes, *mezzotint, fine*

223 Sir Henry Raeburn, by W. Walker, after himself

224 Sir Robert Walpole, by Faber, after Kneller; George III when Prince of Wales, by Houston, after H. Morland; George Wallis, by J. R. Smith, after Harrison, *proof before all letters*; and Samuel Butler, *mezzotint*, after Lely 4

225 Early Line Portraits; Caricature Portraits, by Dighton; and other Portraits 41

226 Views of Versailles, Fontainebleau, The Luxembourg, St. Cloud, and Marli, *published by C. Bowles, line plates, coloured*; etc. 9

227 Views of Liverpool, Plymouth, Dover, Walmer, etc. by W. Daniell, *aquatints, in colours*; View of the Thames from the Waterworks, by T. Sutherland; and other Views of London, after Hollar, etc. 36

228 View of Richmond Hill, by Vivares; Vauxhall Gardens, by Muller; St. James' Park; St. James' Palace; and other London Views, *line plates, coloured* 18

229 Front View of the Palace in Kensington Gardens, by H. Schutz, after F. Mannskirsch, *aquatint, in colours*; Surrey Theatre, *line plate, coloured*; Vauxhall Gardens; Ranelagh; and other Views 7

230 Exhibition Room, Somerset House; Exhibition of Water Colour Drawings; Quakers' Meeting and other London Views, by Bluck and Stadler, after Rowlandson and Pugin, *aquatints, in colours* 11

231 Views in the Island of Barbadoes, eight lithographs by Lieut. J. M. Carter; and Album of Trinidad, 1857, lithographs by Levilly, after Cazabon 2

232 A Long Story; All Fours; and other Caricatures, after Bunbury, Collett and others 14

233 Public Characters, by Gleadah, after Heath; and other Caricatures, by Rowlandson, etc. *in colours and plain* 15

234 Rackets, and The Rival Whiskers, by G. Hunt, after T. Lane, *aquatints, in colours* 2

235 Quicksilver Royal Mail, by Hunt, after Pollard, *aquatint, in colours, reprint*; Etchings, after Salvator Rosa; and other Fancy Subjects *a parcel*

DRAWINGS.

236 View on the New River, *drawing, in water-colours*

237 Pont y Pridd, South Wales, *drawing in water-colours*; and A Seascape, *in pencil and colour* 2

238 River Scene with boats; Garden with flower pond; and A Lake with men fishing, *Chinese drawings in body colour* 3

239 General Michael Richards, by J. Faber, after Kneller, *proof before all letters, fine*

240 Anna Sophia, Electress of Hanover, by W. Faithorne, *mezzotint, fine*

241 Wilhelmina Charlotta, Princess of Wales; and Miss Voss as St. Agnes, by J. Smith, after Kneller 2

242 John Smith, the engraver, by J. Smith, after Kneller; and Christopher Pinchbeck, by J. Faber, after Whood 2

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243 Mrs. Elinor Copley, by J. Smith, after Kneller

244 Mitford Crowe, by J. Smith, after Murray, *fine*

245 Samuel Garth, by J. Smith, after Kneller; Sidney, Earl of Godolphin, by J. Smith, after Kneller; and Charles Montague, by J. Smith, after Kneller 3

246 George I, by J. Smith, after Kneller; and Frederick William, King of Prussia, by J. Smith, after Weideman 2

247 James II, and Queen Maria Beatrix, by J. Smith, after N. De Largillière 2

248 Sir William Petty, by J. Smith, after Closterman, *fine*

249 Henry Compton, Bishop of London, by J. Beckett, after Riley; and White Kennett, Bishop of Peterborough, by Faber 2

250 William, Earl of Cadogan, by Simon, after Laguerre

251 Princess Sophia Dorothea of Zell, Queen of George I, by W. Faithorne, after Kerseboom, *first state*; and Elizabeth Cooper, by W. Faithorne, after Lely, *first state* 2

252 James Thynne, by W. Faithorne, after Kerseboom; Thomas Southerne, by Simon, after Worsdale; and Sir Edmund King, by R. Williams, after Lely, *first state* 3

253 John, Duke of Marlborough, by P. Schenck, after A. Vanderwerff, *fine* 1

254 Queen Mary II, by G. Valck, and George, Prince of Denmark 2

255 Elizabeth, Duchess of Somerset, by Vander Vaart, after Lely; and Lady as a Shepherdess (Lady Dorothy Grey?) 2

CHOICE ENGRAVINGS

FROM THE FAMOUS

Collection of the late T. J. Barratt, Esq.

of Bell-Moor, Hampstead Heath.

FRAMED.

D. LUCAS.

256	Steele's Cottage, after J. Constable, *proof before all letters*		8 · ·
257	Hadleigh Castle at the Nore, after J. Constable, *open-letter proof*		3 · ·
258	The Young Waltonians, after J. Constable, *proof before all letters*		62 · ·
259	The same, *proof, but title cut off*		5 · ·
260	SALISBURY CATHEDRAL, after J. Constable, *proof before all letters*		85 · ·
261	The Lock; and The Cornfield, after J. Constable, *open-letter proofs*	2	30 · ·
262	The Lock, after J. Constable, *open-letter proof*		10 · ·
263	The Cornfield, after J. Constable		10 · ·
264	The Vale of Dedham, after J. Constable, *proof, but title cut off*		18 · ·
265	Gravel Carting, Hampstead Heath; and View on the Orwell, after J. Constable; *both cut close*	2	1 · ·

J. CONSTABLE (AFTER).

266	Gravel Carting, Hampstead Heath, by Norman Hirst, *signed proof*		2 5 ·
267	Gravel Carting, Hampstead Heath, by L. Kratke, *signed proof*		16 ·
268	Salisbury Meadows, by L. Kratke, *signed proof*		16 ·
269	The Hay-wain, by Brunet Desbaines, *signed proof*		14 ·
270	The Lock, by Sir Frank Short, *signed proof*		3 · ·
271	J. M. W. Turner, by and after C. Turner, *autograph proof*		1 5 ·

272 The Shipwreck, by C. Turner, after J. M. W. Turner

273 Moor Park (*one of Turner's own proofs*), and Whitby, by T. Lupton, after J. M. W. Turner 2

274 The Misers, by R. Earlom, after Q. Matsys

275 Master James Sayer, by R. Houston, after J. Zoffany

FROM J. M. W. TURNER'S LIBER STUDIORUM.

276 Water-Cress Gatherers, by T. Lupton (*Rawlinson*, 62), *third state* 1

277 Calm, by J. M. W. Turner (*R.* 44), *first state*

278 The Castle above the meadows, by C. Turner (*R.* 8), *fourth state*; Mount St. Gothard, by C. Turner (*R.* 9); and The Bridge and Goats, by F. C. Lewis (*R.* 43), *fourth state* 3

279 Windmill and Lock, by W. Say (*R.* 27), *third state*; and From Spenser's Fairy Queen, by T. Hodgetts (*R.* 36), *third state* 2

280 Fishing in tail of a mill-stream, drawing, by T. Rowlandson

PRINTS (UNFRAMED).

281 Sir Henry Raeburn's Royal Academy Diploma

282 William Shakespeare, by S. Cousins, *open-letter proof*

283 "Pas de Calais" Fishing Boats off Calais, by W. Davison, after J. M. W. Turner, *proof before all letters*

284 Illustrations to Thomson's "Seasons," by F. Bartolozzi and P. W. Tomkins, after W. Hamilton, *proofs on india paper* 24

BY D. LUCAS, AFTER J. CONSTABLE.

285 The Lock; and The Vale of Dedham 2

286 A Sunset, *proof before all letters*

288 Castle Acre Priory, *proof before all letters*

289 A Summer Evening, *proof before all letters*

290 A Cottage in a Cornfield, *proof before all letters*

291 Stonehenge, *proof before all letters*

292 Arundel Mill, *very early state, but much cut into*

293 ENGLISH LANDSCAPE, *the title bearing the autographs of Constable and Lucas, contained in two solander cases* 2

*** The first case containing twenty-three engravings :—

No. 1. Frontispiece : East Bergholt, Suffolk
2. Spring, *proof before all letters*
3. A Dell, Helmingham Park, *proof before all letters*
4. Flatford Mill, *scratch-letter proof*
5. Porch, East Bergholt Church, *scratch-letter proof*
6. Willy Lott's House, *proof before all letters*
7. A Mill Stream, *open-letter proof*
8. Hadleigh Castle, *two impressions: open-letter proof and impression*
9. A Cornfield, near Brighton, *proof before all letters*
10. Hampstead Heath, Harrow in the distance
11. A Mill, near Brighton, *two impressions: proof before all letters and impression*
12. A View on the River Stour, *open-letter proof*
13. Carting Gravel, Hampstead Heath, *proof before all letters*
14. River Stour, Suffolk, *open-letter proof*
15. Salisbury, *two impressions, proof before all letters*, and another, *cut*
16. Yarmouth, Norfolk, *open-letter proof*
17. Opening of Waterloo Bridge, *proof before all letters*
18. A Lock on the Stour, Suffolk, *open-letter proof*
19. A Summer Afternoon after a shower, *vide note on the back of the print*
20. The Glebe Farm, *open-letter proof*

The second case containing twenty-two engravings :—

No. 21. Gillingham Mill, *open-letter proof*
22. A Heath, *two impressions, proof before all letters, and open-letter proof*
23. A Mill, *proof before all letters*
24. An Autumnal Sunset
25. A Summer Evening, *open-letter proof*
26. A Summerland, *proof before all letters*
27. Jaques and the wounded stag, *proof before all letters*
28. A View on the Orwell, *open-letter proof*
29. Old Sarum, *open-letter proof*
30. Sir Richard Steele's Cottage, *scratch-letter proof*
31. Castle Acre Priory, *proof, but cut*
32. A Summer Morning, *open-letter proof*
33. A Cottage in a Cornfield
34. A Mill at Colchester, *proof before all letters*
35. Weymouth, *open-letter proof*
36. Noon
37. Stonehenge
38. A Seabeach
39. Arundel Mill, *proof before all letters*
40. Stoke-by-Neyland

294 A Vignette: Hampstead Heath; Spring, *open-letter proof on india paper*; A Dell, Helmingham Park, *open-letter proof*; Willy Lott's House; A Mill Stream; Hadleigh Castle; A Cornfield, near Brighton; Salisbury Cathedral, *open-letter proof*; and The Opening of Waterloo Bridge 9

295 A Vignette: Hampstead Heath; A Mill; A Summerland; Old Sarum; Castle Acre Priory; A Summer Morning; Noon; and A View on the Orwell, *proof, cut close* 8

296 A Vignette: Hampstead Heath; A Dell, Helmingham Park, *open-letter proof*; A Summer Evening; A Mill; An Autumnal Sunset; A Summerland; Jaques and the wounded stag; and Castle Acre Priory 8

297 Frontispiece: East Bergholt; A View on the Orwell, *open-letter proof*; Salisbury, *cut close*; The Opening of Waterloo Bridge; A Summer Evening, *cut*; Hadleigh Castle; and Old Sarum, *cut close* 7

298 A Porch, East Bergholt Church, *proof before all letters*

299 A Summer Afternoon after a shower, by D. Lucas, *proof before all letters* 1

300 Arundel Mill, *proof before all letters, and with the uncleaned margins*

301 A Mill, *proof before all letters*

302 A Summerland, *proof before all letters, with mezzotint portrait on the back*

303 Another of the same, *proof before all letters*

304 A Mill at Colchester, *proof before all letters*

305 Stonehenge, *proof before the title*

The following Ten Lots are from the Hugh Constable Collection.

306 Vignette: Hampstead Heath; Spring, *open-letter proof on india paper*; and A Dell, Helmingham Park, *proof on india paper* 3

307 A Mill Stream, *open-letter proof on india paper*

308 Hadleigh Castle; A Cornfield, near Brighton, *before the publication line*; and another impression of the same 3

309 A View on the River Stour, *open-letter proof*; The River Stour, County of Suffolk, *open-letter proof on india paper*; and Salisbury Cathedral, *open-letter proof* 3

310 The Opening of Waterloo Bridge, *open-letter proof*; An Autumnal Sunset; and A Summer Evening 3

311 A Heath; Old Sarum; and A Summer Morning 3

312 A Cottage in a Cornfield; Old Sarum; and Sir Richard Steele's Cottage 3

313 Castle Acre Priory, *open-letter proof*; A Summer Morning; and Weymouth Bay, *open-letter proof* 3

314 Noon; Stonehenge; and A Sea-beach, *open-letter proof on india paper* 3

315 Stoke-by-Neyland, *on india paper*; another impression of the same; and Leathe's Water, by H. Dawe, after J. Constable 3

316 A SUPERB COLLECTION OF THE PLATES OF J. M. W. TURNER'S LIBER STUDIORUM, *in four solander cases, all being* VERY FINE IMPRESSIONS, *nearly all in the first states*:

Case 1, contains plates 1 to 25, *all are in the first state, with the exception of no.* 22, *which is queried as a second state*; and also Sir F. Short's etching of Little Devil's Bridge over the Russ above Altdorf, *Swiss*

Case 2, contains plates 26 to 48, *nos.* 26 *to* 34, 36 *to* 38, 40 *to* 48 *are all in the first state, no.* 35 *is queried as first state, no.* 39 *is in the second state*; also etchings by Sir F. Short of nos. 37, 38 and 40

Case 3, contains plates 49 to 71, *nos.* 49, 50, 52, 54 *to* 68, 70 *and* 71 *are in the first state, nos.* 66 *and* 69 *are in the second state*; also etchings by Sir F. Short of nos. 49, 52, 54, 58, 60 and 69; and signed trial proofs by Sir F. Short of nos. 66, 76, 78 and 80

Case 4, contains plates 83, 84, 85, 87, 90, 92, 93, 94, 96 to 100, by Sir F. Short, *in the trial-proof state*; nos. 81, 85, 96, 97 and 98, by Sir F. Short, *in the first state*; no. 84, by Sir F. Short, *in the second state*; and etchings of nos. 90, 96 and 100, by Sir F. Short

BY D. LUCAS, AFTER J. CONSTABLE.

316A Vignette—Hampstead Heath, *proof before all letters*

316B Hampstead Heath, Harrow in the distance, *proof before all letters*

316C A Summerland, *trial proof of the finished state*

316D A Heath, Hampstead : Stormy Noon, *trial proof of the finished state*

316E Stoke by Neyland, Suffolk, *trial proof of the finished plate*

316F Hadleigh Castle, near the Nore, *trial proof, with the single sea-gull*

316G Hadleigh Castle, near the Nore, *finished plate*

316H Sir Richard Steele's Cottage, *trial proof*

316I Another of the same, with additional work

316J Noon, West End Fields, Hampstead, *early proof; see note on mount*

316K Gravel Pits, Hampstead Heath, *two proofs, in the earliest stages of the plate* 2

316L Large Portfolio with leaves, *size* 31 *by* 25 *in.*

The Property of the late John Montefiore, Esq.

of Streatham Hill, S.W.

(SOLD BY ORDER OF THE EXECUTOR).

OIL PAINTINGS (FRAMED).

H. BRIGHT.

317 Coast near Ramsgate, 18 *by* 12 *in.*

CONSTABLE.

318 On the Stour, Essex, 15½ *by* 11¼ *in.*

MISS A. F. MUTRIE.

319 Wild Honeysuckle, 13 *by* 10 *in.* *From the Artist*

G. SMITH.

320 Early Trials, 6 *by* 4½ *in.*

F. GOODALL, R.A.

321 Le bon Curé, 9 *by* 7¾ *in.*

H. W. B. DAVIS, R.A.

322 Sheep on the Cliffs of Boulogne, 12½ *by* 8 *in.*

F. DANBY, A.R.A.

323 Chief Fishing Station on the Long Fjord, Norway: morning, *oval*, 34 *by* 26 *in.* *Painted for the late Owner*

F. D. HARDY.

324 Interior of a Scullery, 12 *by* 8 *in.* *Painted for late Owner*

E. W. COOKE, R.A.

325 Landslip near Bonchurch, I.W., 14 *by* 10½ *in.* *From the Artist*

JOHN PHILLIP, R.A.

326 A Spanish Flower Girl at Seville Fair, 22¼ *by* 19¾ *in.* *Painted for late Owner*

S. R. PERCY.

327 Mill-pool, Todmorden, Kent, 23½ *by* 15½ *in.* *From the Artist*

JAMES HOLLAND.

328 The Church of St. Vincent, Rouen, 25 *by* 17½ *in.*

F. DANBY, A.R.A.

329 Caius Marius at the Ruins of Carthage, *circle*, 30 *in. diam.* *Painted for late Owner*

T. CLATER.

330 The Letter of Proposal, 23½ *by* 20 *in.*

A. RANKLEY.

331 Dr. Watts and his little Friends, 12 *by* 9 *in.* *From the Artist*

JAMES HOLLAND.

332 The Piazzetta, Venice, *circle*, 12 *in. diam.* *From the Artist*
[*See* ILLUSTRATION.]

A. GREEN.

333 The Game Stall, 15½ *by* 12 *in.*

A. SOLOMON.

334 A Brittany Girl paying a visit, 16 *by* 11½ *in.*

CHARLES BAXTER.

335 Head of a Child, *oval*, 17 *by* 14 *in.*

G. A. WILLIAMS.

336 The Last Load, 17½ *by* 6 *in.*

C. SMITH.

337 A Tranquil Hour, 15 *by* 8 *in.*

E. M. WARD, R.A.

338 Dr. Johnson reading the manuscript of "The Vicar of Wakefield" as the last resource for rescuing Goldsmith from the hands of the bailiffs (*see Boswell's "Life of Johnson"*), 30 *by* 25 *in.* *Painted for late Owner*

*** This was the second picture of the subject painted by E. M. Ward, R.A.

L. ESCOSURA.

339 The Critic, 9 *by* 5½ *in.*

G. B. O'NEIL.

340 Found Out, 9½ *by* 9 *in.* *From the Artist*

No. 332.

R. BUCKNER.

341 A Roman Girl, 11½ *by* 9 *in.* *From the Artist* 1 10

JAMES HOLLAND.

342 The Rialto, Venice, *circle*, 8½ *in. diam.* 20

W. HEMSLEY.

343 A Pinch from Granny's Box, 12 *by* 10 *in.* *From the Artist* 14

W. H. KNIGHT.

344 Feeling the Bumps—"imitation very strong," 12 *by* 10 *in.* *Painted for late Owner* 4 10

JAMES HOLLAND.

345 Venice from the Lagoon by Moonlight, *circle*, 6¾ *in. diam.* 21

HENRY BRIGHT.

346 Sawing-mills at Dordrecht, Holland, 42½ *by* 23½ *in.* *Painted for late Owner* 12

J. DANBY.

347 Loch Katrine, 14 *by* 9 *in.* 1

E. W. COOKE, R.A.

348 Church of San Giorgio Maggiore, Venice, 17 *by* 11½ *in.* *From the Artist* 4 10

JAMES HOLLAND.

349 Gondola Station, Venice, *circle*, 19 *in. diam.* 50

A. RANKLEY.

350 "Fools, who came to scoff, remain'd to pray," 24 *by* 17½ *in.* *Painted for late Owner* 8

J. A. FITZGERALD. 10

351 Mary Magdalene at the Sepulchre, 20½ *by* 16½ *in.*

J. W. ALLEN.

352 Near Richmond, Yorkshire, 24 *by* 14 *in.*

A. JOHNSTON.

353 Lord William Russell receiving the Sacrament from Dr. Tillotson in the Tower before his Execution (with him Lady Rachell Russell and Dr. Burnet). Study for picture in the National Collection, 17 *by* 12 *in.* *Finished for late Owner*

S. A. HART, R.A.

354 After High Mass, 32 *by* 26 *in.*

WATER-COLOUR DRAWINGS (Framed).

E. LUNDGREN.

355 A Spirit, *oval*, 16½ *by* 11½ *in.*

J. W. WHITTAKER.

356 Old Road by the River Llugwy, North Wales, 20½ *by* 13 *in.* *Painted for late Owner*

W. BENNETT.

357 Tantallon Castle, 21 *by* 14 *in.* *From the Artist*

T. B. HARDY, 1871.

358 Martello Tower, near Eastbourne, in 1871, 19 *by* 12 *in.*

LOUIS HAGHE.

359 The Nuns of St. Gertrude in the Cloisters of their Convent at Nivelles, Belgium, 19¼ *by* 13 *in.*; and

LOUIS HAGHE.

Capucin Monks in the Cloisters of their Monastery at Tongres, Belgium, 19¼ *by* 13 *in.*; a pair. *Painted for late Owner* 2

A. HERBERT.

360 Repairing a Timber Ship on Folkestone Beach, 25½ *by* 17 *in.* *Painted for late Owner*

A. HERBERT.

361 Mackerel Fishing off Seaford, Sussex, 28 *by* 13 *in.* *Painted for late Owner*

J. W. WHITTAKER.

362 Llyn Elsie, looking towards the Glydders, North Wales, $20\frac{1}{2}$ *in by* 13 *in.* *Painted for late Owner*

JAMES HOLLAND.

363 Residence of "Blanche la Belle" in Hôtel Cluny, Paris, 17 *by* 12 *in.*

T. B. HARDY.

364 Scarborough in 1871, 22 *by* $12\frac{3}{4}$ *in.*

T. S. KITCHEN.

365 Greenwich Hospital, 26 *by* $19\frac{1}{2}$ *in.* *Painted for late Owner*

C. DAVIDSON.

366 Near Redhill, Surrey: Early Spring, 19 *by* 12 *in.*

J. W. WHITTAKER.

367 Peat Gatherers on Siabod Flats, North Wales, $20\frac{1}{2}$ *by* $12\frac{1}{4}$ *in.* *Painted for late Owner*

F. T. BAYNES.

368 Boy with Lantern, 13 *by* $9\frac{1}{2}$ *in.*

R. THORNE WAITE.

369 Haymakers, 19 *by* 14 *in.*

TOM COLLIER.

370 Cornfield near Haslemere, *a sketch*, 10 *by* 7 *in.*

TOM COLLIER.

371 Crossing the Common, 14 *by* 10 *in.*

A. HERBERT.

372 French Brig off Dover, 28 *by* 18½ *in.* *Painted for late Owner*

R. BRANDARD.

373 Fécamp, Normandy, 14¾ *by* 9½ *in.*

W. BENNETT.

374 Richmond Castle, Yorkshire, 12 *by* 8 *in.* *From the Artist*

TOM COLLIER.

375 A Windy Night at Pont-y-Gwffyn, North Wales, 10 *by* 6½ *in.*

J. M. WRIGHT.

376 St. Patrick's Day, 12½ *by* 10 *in.*

J. W. WHITTAKER.

377 Rustic Bridge near Dolwyddelan, 20½ *by* 13½ *in.* *Painted for late Owner*

UNCERTAIN.

378 Sunset, 21½ *by* 14½ *in.*

J. STEEPLE.

379 Moel Siabod, from Capel Garmon, North Wales, 14 *by* 9½ *in.*

W. TURNER (*of Oxford*).

380 Winter, 15½ *by* 10¼ *in.*

WM. CALLOW.

381 London from the Observatory Hill, Greenwich, *an early work*, 34 *by* 23 *in.*

E. HARGITT.

382 A Rainy Day, *a sketch*, 14 *by* 10½ *in.*

A. MELVILL.

383 Boy reading, 10 *by* 8¼ *in.*

GEORGE BARRETT.

384 Arcadia, 10 *by* 7 *in.*

A. HERBERT.

385 Sunset near Grays, on the Thames, $14\frac{1}{4}$ *by* $9\frac{1}{2}$ *in.*

A. CHISHOLM.

386 The Village Tomb-Cutter, 18 *by* 15 *in.*

C. BENTLEY.

387 Church of San Giorgio Maggiore, Venice, 36 *by* 27 *in.*

W. W. GOSLING.

388 Eel-traps on the Thames, near Mortlake, $17\frac{1}{4}$ *by* $8\frac{1}{2}$ *in.*

Tal £7658 5 6

END OF SALE.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. (1)

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1917.

SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

OF A PORTION OF

THE BARRATT COLLECTION OF

FINE OLD

COLOUR PRINTS;

TOGETHER WITH

FINE PICTURES.

Day of Sale.

TUESDAY, THE 31ST OF JULY.

1917.

ILLUSTRATED COPY. PRICE ONE SHILLING.

CATALOGUE

OF

THE FIRST PORTION OF

THE VERY IMPORTANT COLLECTION OF

FINE OLD COLOUR PRINTS

FORMED MANY YEARS AGO BY THE LATE

T. J. BARRATT, Esq.

of Bell-Moor, Hampstead.

This Portion of the Collection, which chiefly consists of Fine Impressions of the most important of the Engravings after George Morland, includes fine specimens of such famous prints as the St. James's Park, and The Tea Garden; A Visit to the Child at Nurse, and A Visit to the Boarding School; A Party Angling, and The Angler's Repast; The History of Laetitia; The Deserter Set; Delia in Town, and Delia in the Country, and other rare items;

ALSO

A few Choice Examples of the Engraved Works of F. Wheatley, Sir Joshua Reynolds, H. Singleton, etc.;

A Superb Copy of "The Seasons," by James Thomson, *with twenty-one magnificent Engravings in Stipple after W. Hamilton, six by F. Bartolozzi, and fifteen by P. W. Tomkins, all most beautifully Printed in Colours, one of three choice Presentation Copies;*

Together with ANOTHER PROPERTY, comprising

A SPLENDID PORTRAIT BY SIR JOSHUA REYNOLDS, P.R.A., of Mr. George Ashby, of Haselbeach;

And Another of

Mr. Crawford, of Glasgow, by SIR HENRY RAEBURN.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(C. A. M. Barlow, M.A., LL.D., M.P. G. D. Hobson, M.A. & Capt. F. W. Warre, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On TUESDAY, the 31st day of JULY, 1917,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Dryden Press : J. Davy & Sons, 8-9, Frith-street, Soho-square, W. (1)

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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THE ANGLERS' REPAST

CATALOGUE

OF

A SELECTION OF THE CHOICEST

ENGRAVINGS IN COLOURS

FROM THE SUPERB COLLECTION

OF THE LATE

T. J. BARRATT, ESQ.

of Bell Moor, Hampstead.

A COLLECTION OF ENGRAVINGS AFTER GEORGE MORLAND,

MEZZOTINTS, finely printed in Colours.

LOT		
1	A Party Angling, by G. Keating; and The Angler's Repast, by W. Ward, a pair	2 6 0 0
2	A Visit to the Child at Nurse; and A Visit to the Boarding School, by W. Ward, a pair	2 4 2 0
3	Children Birds' Nesting, by W. Ward	1 5 0
4	Blind Man's Buff, by W. Ward	1 1 7 0
5	Juvenile Navigators, by W. Ward	1 1 6 0
6	Children playing at Soldiers, by G. Keating	1 1 8 0

7	CHILDREN NUTTING, by E. Dayes	1	
8	SUNSET: A VIEW IN LEICESTERSHIRE, by J. Ward	1	
9	FEEDING THE PIGS, by J. R. Smith	1	
10	THE RETURN FROM MARKET, by J. R. Smith	1	
11	MORNING, OR THE BENEVOLENT SPORTSMAN; and EVENING, OR THE SPORTSMAN'S RETURN, by J. Grozer, a pair	2	
12	PAYING THE HOSTLER, by S. W. Reynolds	1	
13	SUMMER; and WINTER, by W. Barnard, a pair	2	
14	THE THATCHER, by W. Ward	1	
15	THE KITE ENTANGLED, by W. Ward	1	
16	INNOCENCE ALARMED, by J. R. Smith, jun.	1	
17	INSIDE OF A COUNTRY ALEHOUSE, by W. Ward	1	
18	THE TURNPIKE GATE, by W. Ward	1	
19	THE DESERTER, by G. Keating Plate 1. Trepanning a Recruit Plate 2. Recruit Deserted Plate 3. Deserter leaving his Wife Plate 4. Deserter Pardoned *the titles in lightly engraved letters*, set of four	4	
20	SELLING FISH, by J. R. Smith	1	
21	A RURAL FEAST, by J. Dean	1	
22	THE SHEPHERD, by W. Barnard, *etched letter proof*	1	
23	THE MAIL-COACH, by S. W. Reynolds	1	
24	THE FARMER'S STABLE, by W. Ward	1	
25	THE MILKMAID AND COWHERD, by J. R. Smith	1	

26 BREAKING THE ICE, by J. R. Smith, jun. 1

27 THE WOODCUTTERS, by W. Ward 1

28 THE FIRST OF SEPTEMBER: MORNING, AND EVENING, by W. Ward, a pair 2

29 THE PUBLIC-HOUSE DOOR, by W. Ward 1

30 PLAYING AT DOMINOES, by J. R. Reynolds 1

31 SMUGGLERS; and FISHERMEN, by J. Ward, a pair 2

32 THE FRUITS OF EARLY INDUSTRY AND ECONOMY; and THE EFFECTS OF YOUTHFUL EXTRAVAGANCE AND IDLENESS, by W. Ward, a pair 2

33 VALENTINE'S DAY, by J. Dean 1

34 THE RUSTIC BALLAD, by S. W. Reynolds 1

STIPPLE ENGRAVINGS, finely printed in Colours.

35 A TEA GARDEN; and ST. JAMES'S PARK, by F. D. Soiron, *the early states before the borders were added, unframed* 2
[*See* ILLUSTRATION.]

36 THE DANCING DOGS; and THE GUINEA PIGS, by T. Gaugain, a pair 2

37 THE SQUIRE'S DOOR; and THE FARMER'S DOOR, by B. Duterreau, a pair 2

38 THE HISTORY OF LAETITIA, by J. R. Smith

Plate 1. Domestic Happiness
Plate 2. The Elopement
Plate 3. The Virtuous Parent
Plate 4. Dressing for the Masquerade
Plate 5. The Tavern Door
Plate 6. The Fair Penitent

Set of six 6

39 DELIA IN TOWN; and DELIA IN THE COUNTRY, by J. R. Smith, a pair 2

40 LOUISA, by T. Gaugain, a pair 2

41 THE INDUSTRIOUS COTTAGER; and THE IDLE LAUNDRESS, by W. Blake, a pair 2

42 THE STRANGERS AT HOME, by W. Nutter 1

43 THE WEARY SPORTSMAN; and SHEPHERDS REPOSING, by W. Bond, a pair 2

44 CHILDREN FEEDING GOATS, by P. W. Tomkins 1

45 GATHERING WOOD; and GATHERING FRUIT, by R. M. Meadows, a pair 2

46 THE FAIR SEDUCER; and THE DISCOVERY, by E. J. Dumée, a pair 2

47 MORLAND'S EMBLEMATICAL PALETTE, by S. W. Reynolds 1

48 THE SHOOTING PIECES

Woodcock and Pheasant Shooting, by T. Simpson

Duck Shooting, by T. Simpson, *two plates*

Snipe Shooting, by T. Simpson and C. Catton, *two plates*

Partridge Shooting, by C. Catton, Jun.

Hare Shooting, by T. Simpson

Coursing, by T. Simpson

Woodcock Shooting, by R. Dodd, after Ibbetson

Pheasant Shooting, by R. Dodd, after Ibbetson 10

49 THE LIFE OF GEORGE MORLAND, by F. W. Blagdon, containing nineteen coloured plates and two in black, including:—

Morland's Ass, by Malgo

An Ass Race, by Ward

A Mad Bull, by R. Dodd

The Cottage Sty, by E. Bell

LARGE PAPER COPY, *published by E. Orme*, 1806 1 *vol.*

CORRIGENDUM.

The print of "The Angler's Repast" should face Lot 1 in the Catalogue and not Lot 51.

MEZZOTINTS, printed in black.

	50	PORTRAIT OF GEORGE MORLAND, by and after J. R. Smith	1	2 5
	51	A PARTY ANGLING, by G. Keating; and THE ANGLER'S REPAST, by W. Ward, a pair [*See* ILLUSTRATION.]	2	20
	52	A VISIT TO THE CHILD AT NURSE; and A VISIT TO THE BOARDING SCHOOL, by W. Ward, a pair	2	20
	53	CHILDREN BIRD-NESTING, by W. Ward	1	11
	54	MORNING, OR THE BENEVOLENT SPORTSMAN; and EVENING, OR THE SPORTSMAN'S RETURN, by J. Grozer, a pair, *etched letter proofs*	2	48
	55	CHILDREN FISHING, by P. Dawe	1	18
	56	THE COUNTRY BUTCHER, by T. Gosse	1	17
	57	STABLE AMUSEMENT, by W. Ward	1	18
	58	FISHERMEN ON SHORE, by W. Hilton; and FISHERMEN GOING OUT, by S. W. Reynolds, a pair	2	26 10
	59	THE PUBLIC-HOUSE DOOR, by W. Ward	1	25
	60	GIPSIES, by W. Ward, *etched letter proof*	1	31
	61	CHILDREN PLAYING BLINDMAN'S BUFF, by W. Ward	1	22

ENGRAVINGS AFTER DIFFERENT ARTISTS OF THE MORLAND SCHOOL, &c.

Printed in colours.

62 F. Wheatley. The Cries of London

Plate 1. Primroses !, by L. Schiavonetti
Plate 2. Milk below Maids !, by L. Schiavonetti
Plate 3. Sweet China Oranges !, by L. Schiavonetti
Plate 4. Selling Matches !, by A. Cardon
Plate 5. New Mackerel !, by N. Schiavonetti
Plate 6. Knives and Scissors to Grind !, by G. Vendramini
Plate 7. Fresh Gathered Peas !, by G. Vendramini
Plate 8. Duke Cherries !, by A. Cardon
Plate 9. Strawberries !, by G. Vendramini
Plate 10. Chairs to Mend !, by G. Vendramini
Plate 11. New Love Song, by A. Cardon 11

63 F. Wheatley. The Duke of Newcastle returned from Shooting, by F. Bartolozzi

64 F. Wheatley. Rustic Hours: Morning, by H. Gillbank

65 Sir Joshua Reynolds, Lady Smyth and her Children, by F. Bartolozzi; and The Countess of Harrington and her Children, by the same, a pair 2

66 H. Singleton. Going to Market; and Coming from Market, by W. Nutter, a pair 2

67 R. Westall. The Young Fortune Teller; and The Sheltered Lamb, by T. Gaugain, a pair 2

68 J. Ward. The Outside of a Country Alehouse, by W. Ward 1

69 J. B. Cipriani. The Triumph of Beauty and Love; and A Sacrifice to Cupid, by F. Bartolozzi, a pair 2

70 THE VILLAGE FORTUNE TELLER 1

71 P. REINAGLE. MOOR SHOOTING, by Lewis and Nichols; and PTARMIGANS, by F. C. Lewis, a pair, *aquatints* 2

72 J. WARD. INDUSTRIOUS COTTAGERS, by W. Ward, *in black* 1

73 THOMSON. (JAMES) THE SEASONS, *illustrated with twenty-one engravings in stipple after* W. HAMILTON, *six of which are engraved by* F. BARTOLOZZI, *and fifteen by* P. W. TOMKINS, *all of which are most beautifully and finely printed in colours. It is said that only three copies of this work were issued with the engravings printed in colours, one for Queen Charlotte, one for Princess Elizabeth, daughter of George III, and the other for Walter Fawkes, Esq., of Farnley Hall, which copy this one is said to be. It is evident from the remarkably fine quality of the engravings in this volume that most exceptional care was taken in the printing; the colours are most brilliant, and the plates are wonderfully fine specimens of colour printing. The whole is bound in straight-grained green morocco, full gilt back, broad gilt ornamental double borders, inlaid in red, inside dentelles, crimson silk doublures, joints, g. e. silk book-marks with ivory ends (Edwards of Halifax?), in a new blue morocco open case*

large folio. Printed for P. W. Tomkins by T. Bensley, with Figgins's types, 1797

[*See* ILLUSTRATION.]

74 The Original WATER-COLOUR DRAWING, by W. Hamilton, for the FRONTISPIECE FOR THOMSON'S SEASONS, *signed* 1

From a Private Collection.

Lot 75.

SIR JOSHUA REYNOLDS, P.R.A.

GEORGE ASHBY, Esq. of Haselbeach, Northamptonshire, son of Waring Ashby, of Quenby Hall, Leicestershire; born 1730; died 1802

*** From the collection of Mr. Naseby Woolleys, of Rugby. Engraved by A. N. Sanders, 1876.

Three-quarter length, 50 *in. by* 40 *in.*

(See Armstrong's "Reynolds," p. 191; Graves's "Reynolds," p. 35).

[*See* Illustration.]

Lot 76.

SIR HENRY RAEBURN, R.A.

Mr. CRAWFORD, of Glasgow.

*** Exhibited at the Raeburn Exhibition, 1876. From the collection of the Lord Justice General of Scotland.

30 *in. by* 25 *in.*

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W. 1.

No. 75.

MARKET VALUES OF COLOURED PRINTS.

In recording the prices made at the sale of the engravings in colour after Morland of the late Mr. T. J. Barratt at Messrs. Sotheby's on July 31 last, we commented on the rise in the market values of coloured prints. We are now able to illustrate this in the most interesting way by giving side by side the highest prices realised on that occasion and the cost of the same engravings to Mr. Barratt, who formed his collection at the close of last century. For the pair in stipple, by F. D. Soiron, early states before the borders were added, "A Tea Garden" and "St. James's Park," he gave £52, and their price last month was £630. The mezzotint pair "A Party Angling," by G. Keating, and "The Angler's Repast," by William Ward, cost £42 and brought £600. More striking still is the rise from £15 to £420 for the "Sunset: A View in Leicestershire," by James Ward. Another pair bringing a very high price, £420, were "A Visit to the Child at Nurse" and "A Visit to the Boarding School," by William Ward, which cost Mr. Barratt £40. The "Laetitia" set of six, by J. R. Smith, jumped from £72 to £520; and that of "The Deserter," by G. Keating, four plates, the titles in lightly engraved letters, from £64 to £455. Here are a few more comparisons: "Feeding the Pigs" and "The Return from Market," by J. R. Smith, £21 each and £235 the pair; "The Kite Entangled," by William Ward, £20 and £245; "Innocence Alarmed," by J. R. Smith, jun., £21 and £260; "Selling Fish," by J. R. Smith, £20 and £250; "Breaking the Ice," by J. R. Smith, jun., £21 and £250; "The Fruits of Early Industry and Economy" and "The Effects of Youthful Extravagance and Idleness," by William Ward, £22 and £280; "The Dancing Dogs" and "The Guinea Pigs," by T. Gaugain, £38 and £260; "Delia in Town" and "Delia in the Country," by J. R. Smith, £38 and £220; "The Weary Sportsman" and "Shepherds Reposing," by W. Bond, £31 and £200. In all the 46 lots (70 prints after Morland), which cost Mr. Barratt £1,119, passed out of his sale at £7,979. To these have to be added the ten "Shooting Pieces," which brought £115, as against £48.

An increase in values was also illustrated in the £235 made by the pair of coloured prints by Bartolozzi after Reynolds, "Lady Smyth and her Children" and "The Countess of Harrington and her Children," the cost of which was £58; and still more strikingly in the case of the 1797 edition of James Thomson's "Seasons," with twenty-one engravings in stipple, after W. Hamilton, six by Bartolozzi and fifteen by P. W. Tomkins. This volume cost Mr. Barratt £57 and brought £600 at his sale.

It may be interesting to note that the record price for a coloured engraving is £861, made in 1913 for "Nature (Lady Hamilton)," after Romney, by H. Meyer. In the same year £1,890 was paid for a pair of coloured prints, "Children Bathing" and "Juvenile Retirement," after Hoppner, by James Ward. And being on the subject of maximum prices, we may also recall that of £1,522 10s. for a mezzotint, printed in black, made by "Lady Bamfylde," after Reynolds, by Thomas Watson, in London in 1912—the world record, that of Paris being £1,508, at the Hotel Drouot, in 1913 for "Viscountess Crosbie," after Reynolds, by William Dickenson.

PPENDALE AND MORLAND

Aug. 1. 1927.

EXTRAORDINARY PRICES.

Thomas Chippendale's furniture was con- "l'art nouveau," diligent engravers were g works after Morland, and many a cosy par- s decorated with the products of both In ears the atavistic taste of collectors has caused ndale furniture and coloured engravings to ed, and it fell out yesterday that while a nd four chairs caused Mr. Frank Partridge p to 1,770gs for these Chippendale relics at s, nearly £10,000 was obtained at Sotheby's nall collection of coloured engravings after i, belonging to the late Mr. T. J. Barratt, of who bought them years ago, when shillings ted the pounds of yesterday.

member a sale in 1890 when general astonish- as expressed at some Morland engravings as much as £20—even £30. Mr. Ernest led off the bidding in the Barratt sale by £600 for the beautiful pair of coloured en- s by Keating and Ward after Morland's "A Angling" and "The Angler's Repast," and t exquisite pair of eighteenth-century al-fresco "A Tea Garden" and "St. James's Park," . Soiron. made £630 (Ellis and Smith). It n the fashion to decry these "old rags of l colour," but their simplicity and quaintness irresistible appeal to many tired eyes. For ove a holiday, the face of the fair, and the smile of a child.

a Lactitia is in town to-day. Morland's story of her career in six chapters engraved . Smith brought £520 (Leggatt) yesterday, even more poignant "Deserter," with the nding of the pardon, by G. Keating, £455 . Henley said truly that Morland threw s life in handfuls, so that nothing remained he silence and decency of death." Yet his riumphed over all his pottle-deep escapades, man who could see children playing at , at blind man's buff, and stealing birds' nd paint them so that they lived for ever— coloured engravings—deserves the gratitude proudest Pharisee. Small wonder then that sit to the Child at Nurse" and "A Visit to rding School," by W. Ward, should be con- worth £420 (F. Sabin), and that a cheap d engraving of a sunset in Leicestershire also bring £420 (Dighton). But the list ot be prolonged of Morland's translators' suc- save to record that the quaint little parable Fruits of Early Industry and Economy," and Effects of Youthful Extravagance and Idle- were valued at £20 for each word of the long £280 (Agnew). Lastly, one of three copies unson's "Seasons," with twenty-one coloured ngs by Bartolozzi and Tomkins, after W. on's drawings, realised as much as £600). The three coloured examples of this work ssued for Queen Charlotte, her daughter, s Elizabeth, and Walter Fawkes of Farnley, nd of Turner. As showing how coloured en- s have mastered the painter, it may be men- that the original of Hamilton's frontispiece only £21.

IN THE SALE ROOM.

T. J. BARRATT COLOUR PRINTS.

A selection of the colour prints after George Morland, belonging to the late Mr. T. J. Barratt were sold at Messrs. Sotheby's yesterday for high prices. "A Party Angling," mezzotinted by G. Keating, and "The Angler's Repast," by William Ward, a pair, made £600 (Leggatt); "Sunset: A View in Leicestershire," by J. Ward, £420 (Dighton); "The Deserter" series of four, by G. Keating, £455 (Agnew); "Selling Fish," by J. R. Smith, £250 (Ellis and Smith); "The Fruits of Early Industry and Economy" and "The Effects of Youthful Extravagance and Idleness," a pair, by W. Ward, £280 (Agnew); "Breaking the Ice," by J. R. Smith, junr., £250 (Glen); "The Kite Entangled," by W. Ward, £245 (W. Sabin); "Innocence Alarmed," by J. R. Smith, junr., £200 (Glen). Among the stipple engravings, "A Tea Garden" and "St. James's Park," by F. D. Soiron, brought £630 (Ellis and Smith); "The History of Laetitia," by J. R. Smith, the set of six, £520 (Leggatt); "The Dancing Dogs" and "The Guinea Pigs," by T. Gaugain, a pair, £260 (F. Sabin); "Delia in Town" and "Delia in the Country," by J. R. Smith, a pair, £220 (Dighton); "The Weary Sportsman," and "Shepherds Reposing," by W. Bond, a pair, £200 (Baird Carter). The sixty-one Morland lots (which included a few printed in black) realised in all £8,433 5s. Following them came, from the same collection, coloured engravings after other artists; among them a set of Wheatley's "Cries of London," £260 (Leggatt); and Sir Joshua Reynolds's "Lady Smyth and her Children," by F. Bartolozzi; and "The Countess of Harrington and her Children," by the same, £235 (F. Sabin). Of an edition of James Thomson's "The Seasons," a large folio, in 1797, for which the illustrations were made by W. Hamilton, three copies were said to have been issued with the engravings printed in colours, one for Queen Charlotte, one for Princess Elizabeth, and the third for Mr. Walter Fawkes, of Farnley Hall. This last copy (it is believed) is the one sold from the Barratt collection yesterday, and it fetched £600 (Agnew). Of the twenty-one engravings in stipple, six were by Bartolozzi and fifteen by P. W. Tomkins.

Messrs. Christie were selling yesterday the old English and other furniture of the late Captain Herbert H. Wilson, D.S.O., of Lower Grove, Roehampton. It included a Chippendale mahogany settee and four chairs, which brought £1,858 10s. (F. Partridge); and among other prices were: "A pair of Sheraton satinwood caskets," 18in. wide, £283 10s. (F. Partridge); an old English clock, Sheraton, 22in. high, £178 10s. (Lenygon); ten Hepplewhite satin-wood arm-chairs, £220 10s. (Mallett); an old English satin-wood cabinet, 9ft. 9in. high, 6ft. 7in. wide, £819 (M. Harris); an old English marqueterie commode, third-quarter Eighteenth Century, £441 (M. Harris). With the furniture were sold some Battersea enamels and a few pieces of porcelain from the same property, and the total for the whole was £8,188 18s. 6d.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1917.

CATALOGUE

OF

A TWO DAY'S SALE OF

Drawings, Engravings, Etchings

AND

SOME OIL PAINTINGS,

COMPRISING

THE PROPERTY OF A LADY,

INCLUDING

FINE ENGRAVINGS, BY V. GREEN, R. DUNKARTON, J. WATSON, W. WARD, J. MCARDELL, D. LUCAS & OTHER WELL-KNOWN ENGRAVERS, AFTER REMBRANDT, SIR A. VANDYCK, J. HOPPNER, ETC.;

ENGRAVINGS, *from the Collection of the late* T. J. BARRATT, Esq., *of Bell Moor, Hampstead,* INCLUDING MANY AFTER J. M. W. TURNER;

FINE FRENCH PRINTS, MANY AFTER CHARDIN, *the Property of a Lady of Title;*

SPORTING PRINTS, *many being Aquatints and in Colours;*

MODERN ETCHINGS, BY J. M. WHISTLER, SIR SEYMOUR HADEN, MUIRHEAD BONE, M. A. BAUER, D. Y. CAMERON, A. ZORN, W. STRANG AND J. F. MILLET; ALSO PEN-AND-INK SKETCHES BY PHIL MAY;

DRAWINGS IN WATER-COLOURS, BY FRED WALKER, A.R.A., CLARKSON STANFIELD, R.A., HERBERT MARSHALL, R.W.S., S. A. HART, R.A., THOMAS STOTHARD, R.A., T. GIRTIN, S. PROUT AND OTHERS;

AND

OIL PAINTINGS, BY J. DE HEEM, D. TENIERS, J. ZOFFANY, R.A., SIR W. BEECHEY, T. FAED, R.A., J. B. OUDRY, J. MCWHIRTER, R.A., SIR A. W. CALLCOTT, R.A., AND OTHER FAMOUS ARTISTS.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(C. A. M. BARLOW, M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On FRIDAY, the 10th of AUGUST, 1917, and

On MONDAY, the 13th of AUGUST, 1917,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH STREET, SOHO SQUARE, W. 1.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.* and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35, *New Bond Street, London, W.* (1).

Telegraphic Address: "*Abinitio, Wesdo, London.*" *Telephone: Mayfair* 4689.

In sending Commissions please refer to this Catalogue as "HASDRUBAL."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE OF TWO DAYS' SALE

OF

DRAWINGS, ENGRAVINGS, ETCHINGS AND OIL PAINTINGS.

FIRST DAY'S SALE.

Various Properties.

LOT		
1	Le Port Neuf ou l'Arsenal de Toulon ; The Battle of Marathon ; and seven others	9
2	View of the Falls of Niagara, North America, by J. W. Edy, after G. B. Fisher, *aquatint, in colours*	1
3	Boarding the Hermione, and The Towing of the Hermione out of the Harbour of Porto Cavallo, by R. Dodd, *aquatints, a pair*	2
4	An exact Representation of the Battle of the Nile, *published by Laurie and Whittle, coloured*	1
5	Plan of General Abercromby's Victory in Egypt, 1801, *published by J. Fairburn, coloured* ; and a drawing : The Plan of the Island of Goree, by D. F. Houghton, 1779	2
6	Plan of Hyde Park, 1799, when Sixty-six Volunteer Corps were reviewed by the King ; and Plan of Hyde Park, 1800, showing the positions of the Volunteer Corps when reviewed by the King, by Neele, after G. Random, *coloured*	2
7	Aracan Fort from Pioneer Hill, Burmah, by R. Havell, *aquatint, in colours, four impressions*	4
8	Defeat of the French Fleet under Count de Grasse by Lord Rodney off Dominica, by J. Wells, after T. Walker, with reference slip	1
9	A similar lot	1

DRAWINGS.

10 Isle of Wight, by G. B. Fisher, 1780, *signed and dated*; and Mrs. Howard's Monument, by Nollekens, *sepia drawings* 2

11 Vue Générale du Forum Romanum, by Filippo Giuntotardi, 1795; and Terracine, *drawings in water-colours* 2

Framed.

LAWSON WOOD.

12 "Only a Little Un," *drawing in water-colours, signed and dated* 1

13 "A Hot Corner," *drawing in water-colours, signed and dated* 1

14 "The Club Scout," *drawing in water-colours, signed and dated* 1

15 "The Apology," *drawing in water-colours, signed and dated* 1

16 "Exceeding the Limit," *drawing in water-colours, signed and dated* 1

17 "A School Trot," *drawing in water-colours, signed and dated* 1

18 "For Wheel or Woa," *drawing in water-colours, signed and dated* 1

19 The Commencement and Finish of the Action between H.M. sloop "Arrow" and H.M. bomb vessel "Acheron" and the French frigates "L'Hortense" and "L'Incorruptible," by J. Jeakes, after F. Sartorius, *aquatints, printed in colours, fine* 2

20 Panoramic Drawing, *in colours*, of a Chinese Treaty Port; query Canton 1

21 Pair of oval Water-colour Drawings of Dido, and companion 2

22 The Nurse, after Chardin, *glass picture* 1

23 Crayon Drawings of a Lady and Gentleman, by J. White, 1731 2

24 Indo-Persian Miniature of "A Div" or horned demon leading a sacred bull, together with a number of animals, mythological subject 1

25 Charlestown, South Carolina, about 1640, *pencil and sepia drawing* 1

26 Fowls in a barn, by Newton Fielding, 1849, *signed and dated, drawing in water-colours*; and a Crayon Drawing of a Man with deer on his shoulders 2

27 Painting, *on glass*, after Hogarth; and an Oil Painting of a Vase and Cup, *on panel* 2

The Property of a Lady.

Unframed.

T. H. NICHOLSON.

28 Sketch Book of Pencil Drawings of Figures, Trees, Military Costumes, etc., *dated* 1863 1

29 Thomas Henry Nicholson ; Charles Churchill ; Miss Fairbrother ; and other portraits, *in pencil and water-colours* 12

30 Napoleon's Flight from Waterloo ; Review of Troops by Prince Albert and Duke of Wellington ; Charge of the Light Brigade; and other historical subjects, *in pencil and water-colours*

31 Caricature Sketches, *in pencil and water-colours* 12

32 Old House at Fortune's Well, Portland, Dorset ; and other views 24

33 Illustrations to Nicholas Nickleby and other books 24

34 Horse Racing, Military Costumes, etc. 57

35 A Country Lane, by T. Rowlandson 1

36 The Gold and Silver Shield, by Hablot K. Browne ("Phiz"), *in sepia* 2

37 Coursing ; and The Post Boy, by Hablot K. Browne, *in water-colours* 2

38 The Bathing Woman ; and The Good Little Boy, by Leech 2

Framed.

39 River Scenes, by T. Rowlandson, *two in one frame* 1

40 Convicts at Woolwich, 1808, by T. Rowlandson 1

T. H. NICHOLSON.

41 Cavalry Soldiers carousing outside an Inn, *signed and dated* 1855 ; and An Officer of Lancers, *both in water-colours* 2

42 Portrait of Thomas Henry Nicholson, and another portrait, *both signed and dated* 1845, *in crayon* 2

43 The American Equestrian (Young Hermandez) ; Grand Concert at the Westminster Literary Institution, 1851 ; Portsmouth Belles, 1868 ; and Women drinking in a Tavern, 1845 ; *all in crayons* 4

44 Queen Victoria riding with Prince Albert and the Prince of Wales at Windsor; a Lady riding; and Convicts under Military Guard building a Fort, 1868, *in water-colours and crayon* 3

45 Historical and other Sketches of Novels and Figure Subjects, *in water-colours and crayons* 8

46 Military and other Costumes; Views; Figure Subjects; and Illustration to Dick Turpin; *in water-colours, pencil and etching*

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47 Illustrations to Merchant of Venice and Twelfth Night, by Sir J. Tenniel, *pencil drawings* 3

48 Bible Illustrations, by Sir J. Tenniel, *pencil drawings* 6

49 Captain Gola, and Andrec Zwart Boy, by N. L. Brugman, *in water-colours* 2

50 Caricature Sketches, *in ink and water-colours*, of Rudyard Kipling, Alfred Austin, Sir E. J. Poynter, Labouchere, Lord Londonderry, and others, by P. J. Bryan; for "The World" 13

ENGRAVINGS.

51 Private of the St. Margaret's and St. John's Volunteer Corps, by H. R. Cook, after J. Green, *coloured* 1

52 Exterior and Interior of the Great Exhibition, by G. Baxter 2

53 Bridge over the Meuse at Namur, by T. Lupton, after G. Arnold; Dinant, by C. Turner, after G. Arnold; small mezzotints, by H. Dawe, etc. 38

54 Hawking, and Pigeon Match, by J. Clark, after H. Alken, *aquatints, in colours* 2

55 Racing: The Start, and Winning, by H. Papprill, after H. Laporte; Drawing the Cover, and The Death, by Reeve, after H. Alken, *aquatints, in colours* 4

56 Going out of Kennel, by H. Alken, after W. P. Hodges; and Hare Hunting, plate 2, by R. G. Reeve, after W. P. Hodges, *aquatints, in colours* 2

57 Napoleon in Coronation Robes, and Napoleon with Josephine at Malmaison, by G. Cruikshank, *in colours*; Duc de Reichstadt, by G. Cruikshank; etc. 21

58 Earth Stopper, Water Hen Shooting, Setters, and Water Spaniels, by J. Clark, after H. Alken, *aquatints, in colours* 4

59 Tom Moody, by G. Hunt, after J. Pollard, *set of four aquatints, coloured* 4

60 Street Scenes in Paris; Parisian Street Characters; French Military and other Subjects, *published by W. Sams*, 1824; *aquatints, in colours, with the letterpress* 20

61 Madonna di San Sisto, by Nordheim; Clytie, by E. Smith, after Mrs. Cosway; and four others 6

62 Girl returning from Milking, and A Peasant Boy, by Gaugain, after R. Westall, *a pair* 2

63 Crossing the Brook, after R. Westall, *in colours* 1

64 View of Lake Windermere from Bowness Ferry, by F. Jukes, *aquatint, in colours* 1

65 Death of Procris, by T. Fielding, after A. Kauffman, *large margins, in black* 1

66 Etchings, after J. Ward: Shooting, etc. 9

67 The Angry Father, by J. Ward, after J. Opie, *fine impression, cut close, third progress proof* 1

68 Old Master Etchings, by Bol, and others 17

69 French and other Engravings 21

70 Oil Paintings: Man Smoking, after Ostade; Sheep in a Copse; and two Water-colour Drawings 4

71 A Scrapbook, containing Caricatures relating to America; The Chatham and Bute Administrations; and Portrait of Charles Edward Stuart 1

72 Oliver Cromwell, by J. Faber, 1735, after Lely 1

73 Alexander, Earl of Murray, by Van der Banc, after Kneller; and three others 4

74 A Scrapbook, containing engraved portraits, amongst others being General Sir W. Erskine, by S. W. Reynolds, after Cosway; Gagarin Family, by C. Watson, after Sir J. Reynolds, *proof*; Captain Henry Holland, by J. Young, after Rising; Earl of Chatham, with his speech beneath, *mezzotint*, by A. Miller; William Pether, *proof*; Mr. and Mrs. Cosway, as Abelard and Eloisa, by Humphrey, after Cosway 29

75 Miss Cholmondeley, by G. Marchi, after Sir J. Reynolds, *first state* 1

76 A large Scrapbook, containing The Mother's Hope, by Freeman and Stadley, after A. Buck, *very fine impression, printed in colours*: Caricature and other Drawings, by H. W. Bunbury; Swiss Costumes, *in colours*; etc. 1

The Property of a Lady.

Framed.

77 Sir J. Reynolds. James Hewitt, Viscount Lifford, by R. Dunkarton, *brilliant open-letter proof, very fine* 1

78 George Montagu, Duke of Manchester, by J. Jones, after C. G. Stuart, *open-letter proof* 1

79 Frances, Lady Bridges, by J. Watson, after F. Cotes, *fine proof before letters* 1

80 Colonel Dunlop, by C. Turner, after J. Jackson, *proof before all letters* 1

81 Sir Robert Thomas Wilson, by W. Ward, after H. W. Pickersgill, *proof before all letters* 1

82 Edward Knight, by H. Dawe, after J. Knight, mounted underneath another of Edward Knight, a vignette, with facsimile of autograph 1

83 Charles I and Henrietta Maria, by J. Suyderhoef, after Sir A. Vandyck, *a pair* 2

84 Anne of Austria, by L. Visscher, after Van Loo 1

85 Lady Leicester, as "The Sleeping Nymph," by W. Ward, after J. Hoppner 1

86 The Mathematician, by J. McArdell, after Rembrandt 1

87 An Experiment on the Air Pump, by V. Green, after J. Wright 1

88 Time Clipping Cupid's Wings, by J. McArdell, after Sir A. Vandyck 1

89 L'Enlevement de Déjanire, by Bervic, after Guido Reni 1

90 Rev. W. Peters. The Merry Wives of Windsor, by J. P. Simon and R. Thew; and Much Ado about Nothing, by P. Simon 3

91 J. Constable. The Young Waltonians, by D. Lucas 1

92 J. Constable. Hadleigh Castle, by D. Lucas, *inlaid* 1

93 Charles II, by A. Blooteling, after Lely, *mezzotint, fine* 1

94 Labourers returning from Work, by G. Campion, 1816, *signed and dated*; and A Portrait of Queen Victoria, *drawings in water-colours* 2

95 A large oval gilt frame 1

96 Spring, Summer, Autumn and Winter, after F. Wheatley and Westall, *a set of four, printed in colours* 4

97 THE BRITISH NAVAL VICTORS, by V. Green, *printed in colours* 1

98 Reading the Will, after Lizars, *in colours* 1

99 The Actress at the Duke's, by J. E. Batman 1

FROM

The Collection of the late T. J. Barratt, Esq.

of Bell Moor, Hampstead.

FRAMED.

100 The Descent from the Cross, by G. Baxter, *oil-colour print*; and Diana and Actaeon, by P. W. Tomkins 2

101 The Romance, by Ward, after Westall 1

102 A Summerland, by D. Lucas, after J. Constable 1

J. M. W. TURNER (AFTER.)

103 The Wreck of the Minotaur, by T. O. Barlow 1

104 Dover, by J. T. Willmore, *proof before the title* 1

105 Hastings, by R. Wallis, 1851, *engraver's proof* 1

106 Venice. Bellini's Pictures being conveyed to the Church of the Redentore, by J. T. Willmore, *first state before the title* 1

107 Heidelberg from the opposite Bank of the Neckar, by T. A. Prior, 1846, *one of Turner's fifty proofs* 1

108 Italy. Childe Harold's Pilgrimage, by J. T. Willmore, *engraver's proof* 1

109 The Approach to Venice, by R. Wallis, *engraver's proof*

110 Boccaccio. The Birdcage, by J. P. Quilley, *engraver's proof* 1

111 Mercury and Argos, by J. T. Willmore, *first state before the title* 1

112 Shipwreck off Whitby, *Art Union*, 1878 1

113 Dido and Æneas, by W. R. Smith, *first published state*; Caligula's Palace and Bridge, by E. Goodall, *first published state*; and St. Mark's Place, Venice, by G. Hollis, *first published state*; *the latter three prints on strainers* 4

114 A Tigress, by J. Murphy, after G. Stubbs

115 The Shipwreck, by C. Turner, after J. M. W. Turner 1

116 Eddystone Lighthouse, by T. Lupton, after J. M. W. Turner, *proof before letters*; another impression of the same; and modern Etchings by W. Collins, E. Gilbert Hester, and others 22

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117 La Prudence en défaut, by Patas, after Le Barbier 1

118 Charles I and Henrietta Maria, by P. de Jode, after Vandyck, a pair 2

119 CHILDREN BATHING (HOPPNER CHILDREN), by J. Ward, after J. Hoppner, *open-letter proof, very fine* 1

120 Constable's English Landscape Engravings, by D. Lucas, 20 *plates, uniformly mounted* 20

121 Plates from Boydell's Shakespeare; and two Books of Etchings of Ancient Buildings in Shrewsbury 12

122 Marriage à la Mode, by R. Earlom, after Hogarth, the set of six 6

123 A Rich Scene, and The Climax of Disaster, by C. Bentley, after H. Alken; and two other Sporting prints, *aquatints in colours* 4

124 Dido and Æneas, by W. Woollett, *trial proof of the etching, with instructions in Woollett's handwriting*; and an unfinished proof of the same 2

125 The Fishery, by Woollett, after Wright, *first state etching*; and an impression of the finished plate 2

126 Illustrations to Goldsmith and Parnell Poems, by Thomas and John Bewick, *in cover, reprint, n. d.* 5

127 Playbills of Covent Garden and Drury Lane Theatres, seven; and Portraits of Cibber, Colman, Braham, Mrs. Siddons, and others, twenty-one 28

128 Early mezzotints by Vaillant, Vander Bruggen, Van Somer, and other engravers 14

129 The Children of Charles I, by Alex. Browne, after Vandyck, *second state*

131 The Poor Soldier and the Rich Farmer, by H. Richter, *coloured*; Morland's Emblematical Palette, by S. W. Reynolds, *printed in colours*; and two other engravings 4

132 An Album, containing Engravings of Views, Portraits, Military Costume, etc. 1

The Property of a Lady of Title.

133 "Foire de Campagne," by Cochin filius, after Boucher 1

134 "La Laitière," by J. C. Le Vasseur, after J. B. Greuze, *rare, with title* 1

135 "Le Concert," by L. Surugue, after Watteau 1

136 "La Fontaine," by C. N. Cochin, after Chardin "avec Privilege du Roy" 1

137 "Le Chateau de Cartes," by Filloeul (Pierre), after Chardin 1

138 "La Fille avec la Raquette," also called "Petite fille jouant au volant," by Bernard Lepicié, 1741, after Chardin 1

139 "L'Econome," by Le Bas (Jaques-Philippe), after Chardin 1

140 "Simple dans mes plaisirs, en ma colation,
Je scais trouver aussy, ma recreation," by C. N. Cochin, after Chardin "avec P.D.R." *very rare* 1

141 "La Pourvoieuse," by Lepicié (Bernard), after Chardin "avec la légende et l'adresse de Lepicié, avec Privilege du Roi" 1

142 "Nicolas de Launay," Secretaire du Roy, Directeur de la Monaye, et des Medailles, et de L'Orfieverie, by F. R. Chereau, after Rigaud 1

143 The Young Draughtsman (son of Chardin), by J. Faber, mezzo-tint after Chardin 1

144 Mother and Child, by M. Bovi, after J. B. Cipriani, *printed in colour* 1

145 Prelude to Lohengrin, lithograph by Fantin Latour, *signed* 1

146 "Les Baigneuses," lithograph by Fantin Latour, *signed, Febry.* '98 1

147 "Caprice," lithograph by Ethel Cabain 1

Framed.

148 The First Pledge of Love, by W. Ward, after G. Morland; and Going Alone, by Townley, after Cruikshank, a pair, *circles* 2

149 Mrs. Gibbs, as Grace Gaylove, by Roberts and Stadler, after A. Buck, *printed in colours* 1

150 George Washington, by J. Heath, after G. Stuart, *open letter-proof* 1

151 The Lord of the Vineyard paying his Labourers, by Pether, after Rembrandt; and Elijah raising the Widow's Son, by R. Earlom, after Rembrandt, *printed in colours* 2

152 The Liverpool Umpire, by G. Hunt, after J. Pollard, *coloured aquatint* 1

153 Lady Gertrude Villiers, by Cooper, after Wilkin; Lady Charlotte Campbell, by Burke, after Hoppner; Viscountess St. Asaph, by Cooper, after Hoppner, *in one frame*; and another, of a Musician 2

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154 Thomas Smith, Bishop of Carlisle, by J. Smith, after Stephenson; Peter Gunning, Bishop of Ely, by I. Beckett; Nicholas Sanderson, by G. White, after Van der Banck; and Thomas Sherlock, Bishop of London, by McArdell 4

155 Colonel Francis Charteris, by G. White 1

156 Sir William Petty, by J. Smith, after Closterman, *fine* 1

157 Miss Blandy, by T. Ryley, after F. Wilson; Lavinia Fenton, by J. Faber; and two others 4

158 George, Prince of Denmark, by I. Simon, after M. Dahl; Viscount Torrington, by Faber, after Davison; and Frederick, Duke of Gloucester 3

159 Sophia, Electress of Hanover, by J. Smith; and George, Prince of Hesse, by J. Smith, after Murray 2

160 Prince Charles Edward Stuart, in female dress, by J. Williams, *scarce* 1

161 Colley Cibber, by E. Fisher, after J. B. Vanloo 1

162 Samuel Adams, by S. Okey, after J. Mitchell 1

163 Josias, Prince of Saxe Coburg, by J. Pichler, after Nauman 1

164 Louis Auguste de Bourbon, Duc de Maine, by P. Drevet, after F. de Troy 1

165 Philippe de Champaigne, by G. Edelinck, after P. de Champaigne 1

166 Henri de Lorraine, Comte d'Harcourt, by J. Morin, after P. de Champaigne 1

167 Henri de Lorraine, Duc de Guise, by J. Morin, after L. Citermans 1

168 Michel de Marillac; Jacques Tubœuf; and Cardinal Borromeo, all by J. Morin, after P. de Champaigne 3

169 Duc d'Espernon, by Nanteuil 1

170 Pierre Seguier, by N. Pitau, after N. de Montaigne 1

171 Marshal Faber, by F. Poilly, after L. Ferdinand 1

172 Jean Baptiste Lully, by J. L. Roullet, after P. Mignard 1

173 Emanuel Theodose de la Tour d'Auvergne, Cardinal de Bouillon, by Larmessin; Philip V of Spain, by C. Vermeulen, after Vivien; Charles Maurice Le Tellier, by Edelinck, after Mignard; and Philipe, Infant of Spain, by Balechou 4

174 Nicholas Boileau Despréaux, by P. Drevet, after Rigaud; Jean Baptiste Silva, by G. F. Schmidt, after Rigaud; and Duc d'Espernon, by P. Van Schuppen, after P. Mignard 3

175 Marie de Medicis, by T. de Leu; Claude de Rebe, by C. Mellan; Charles Emmanuel of Savoy; Gaston, Duc d'Orleans; and François Tronillu 5

176 Anne, Empress of Austria, by A. Sadeler; Christopher d'Assonville, by J. Wierix; Hadrian Junius, by Allardt; Frederick William of Brandenburg, by J. Swelinck; and four others 8

177 Christina, Queen of Sweden, by P. Pontius; Peter the Great, by P. Soubeyran, after Caravac; Elenora, Queen of Poland, by Hainzelmann, after Herbel; and John III, King of Poland 4

178 Charles Louis, Count Palatine, by W. Delff, after Miereveldt 1

179 Philip William, Prince of Orange, by W. Delff, after Miereveldt 1

180 Wolfgang William, Count Palatine, by W. Delff, after Miereveldt 1

181 Tjerk Hiddes de Vries, Admiral of Friesland, by A. Blootelingh, after G. Van Eeckhout 1

182 Abraham Van der Hulst, Dutch Admiral, by J. de Visscher; and Jacob, Baron de Wassenaer, by T. Matham, after Hanneman 2

183 William, Earl of Bath, by D. Martin, after Ramsay, *proof before letters*; Gervase Babbington, by R. Elstracke; William, Earl of Craven; and three other portraits 6

184 An old Scrap Book, containing French and other Foreign portraits, *some loose* 33

185 A Scrap Book, containing Engravings of Costumes, Portraits, Racehorses, and French Lithographs 1

186 Costumes Parisiens of 1827, 1828 and 1829, *coloured* *a parcel*

187 Sappho; *oval, stipple, printed in colours* 1

188 The Three Fine Arts, by Bartolozzi, after Kauffman, *in black*; and Blind Man's Buff, by Bartolozzi, after Kauffman, *in brown, proofs before the titles* 2

189 Water, by Bartolozzi, after Cipriani, *open-letter proof, in red* 1

190 Mrs. Abington as Thalia, by Bartolozzi, after R. Cosway, *in brown* 1

191 Navium Variæ Figuræ et Formæ, by W. Hollar, *the set of twelve* 12

192 Charles I kneeling; The Trial and Execution of Earl of Strafford; and Strasburg Cathedral, by W. Hollar 4

Framed.

193 Robinetta, by J. Jones, after Reynolds; and Felina, by Collyer, after Reynolds 2

194 Joseph and his Brethren; and Companion Print, a pair, *stipple engravings, printed in colours* 2

195 Mezzotint Portrait of a Lady seated with a volume of Milton in her lap 1

196 Much Ado about Nothing, by P. Simon, after Rev. A. Peters; and other Shakesperian subjects 7

197 Crossing the Brook, by W. Say, after H. Thomson, *printed in colours* 1

198 Countess Spencer and Lord Althorp, by S. Cousins, after Sir J. Reynolds, *proof before all letters, signed* 1

199 Mrs. Hartley, by G. Marchi, after Sir J. Reynolds 1

200 Hon. Mrs. Ward, by and after J. K. Sherwin 1

201 Lady Stanhope, by Watson, after Sir J. Reynolds 1

202 Lady Betty Delmé and Children, by V. Green, after Sir J. Reynolds 1

203 Mrs. Siddons as The Tragic Muse, by F. Haward, after Sir J. Reynolds, *open-letter proof* 1

204 The Favourite Rabbit; and Tom and his Pigeons, by C. Knight, after J. Russell, a pair, *printed in colours* 2

205 A Boy mending his net, by Hellyer and Gaugain, after R. Westall; and A Girl gathering mushrooms, by Meadows, after R. Westall, a pair, *printed in colours* 2

206 Rosina, by E. Scott, after J. Dunthorne, *printed in colours* 1

207 Pheasant Shooting; Partridge Shooting; Grouse Shooting; and Wild Duck Shooting, by T. Sutherland, a set of four, *aquatints, in colours* 4

208 The Quorn Hunt, by H. Alken and F. C. Lewis, after H. Alken, plates III, V, VI, VII and VIII, *aquatints, in colours* 5

209 The Consequences of being drove by a gentleman ; and The Comforts of being drove like a gentleman, a pair, *coloured aquatints* 2

210 Shooting, by and after D. Wolstenholme, a pair, *aquatints, in colours* 2

211 May, Fly Fishing ; Evening, October ; Morning, First September, and Evening, First September ; by Pyall, after Jones, *aquatints, in colours* 4

212 The Cock Fight, by and after N. Fielding, a set of six, *aquatints, in colours* 6

213 Going through a difficulty ; Going down a difficulty ; Hopping a difficulty ; and Going over a difficulty, by and after H. Alken, *coloured aquatints, late impressions* 4

214 French Diligence, after Cooper Henderson ; Royal Mails starting from the Post Office ; and Mail Coach by moonlight, *coloured aquatints* 3

215 Spree at Melton, by and after H. Alken, two ; The Elopement, by G. Maile ; and Finding, by and after H. Alken, *late impressions* 4

216 Death at a Wedding, by and after H. Alken ; Jumping in Sacks, by R. Cruikshank, after Pyne ; and Football, by G. Hunt, after R. Cruikshank 3

217 Hunting, by H. Alken ; and G. Osbaldeston's Extraordinary Match of 200 Miles against Time, after J. Pollard 2

218 Bessy Bedlam, by R. G. Reeve, after Herring 1

219 Pheasant Shooting, and Partridge Shooting, by G. Hunt, after S. Alken, *aquatints, in colours* 2

220 The Broken Pitcher, by Jukes, after Hoppner 1

221 Arthur Wentworth, by V. Green, after N. Drake ; and Captain Thornton with a hawk 2

222 Alexander Pope, by J. Smith, after Kneller, *fine* 1

223 Ceruetti, by M. A. Picot, after Zoffany 1

224 Prince James Francis Stuart, by Edelinck, after Davidds 1

225 Hon. Mrs. Barrington, by Houston, after Reynolds ; and Spring, by Corbutt, after R. Pyle 2

S. PROUT.

225A An exceedingly interesting Volume, containing twelve large characteristic Sketches in Water-colours of Hastings, Winchelsea and neighbourhood, *dated August*, 1815 1

SECOND DAY'S SALE.

Various Properties.

MODERN ETCHINGS, LITHOGRAPHS, Etc.

FRAMED.

(*The general rule of cataloguing is that modern etchings are signed unless the contrary is stated*).

T. G. APPLETON.

LOT		
226	Lady Hamilton as a Shepherdess, *printed in colours*	1

A. JAMAS.

227	Lady Sheffield; and Lady Douglas, after Gainsborough	2

ERNEST STAMP.

228	Lady Bampfylde, *printed in colours*	1

E. WALTNER.

229	~~Mrs. Sheridan and Mrs. Tickell~~	1

C. N. HANDARD.

230	Spanish Bruges; and Evening Light, *both in colours*	2

J. J. ROUSSEAU.

231	Westminster Abbey; and Trafalgar Square, *both in colours*	2

E. TILY.

232	Mrs. Sheridan, *stipple, printed in colours*	1

W. A. COX.

233	Mrs. Drummond Smith, after Reynolds, *printed in colours*	1

E. STAMP.

234 Lady Betty Delmé and Children, after Reynolds, *printed in colours* 1

NORMAN HIRST.

235 La Cigale, after H. Rae, *printed in colours* 1

---

236 Countess Grosvenor; Lady Dover and Child; Duchess of Sutherland; and Countess Wilton, *mezzotints, in colours*, after Lawrence, *not signed* 4

237 Grand Place, Bruges; Shades of Evening; and The Fallen Tree, after Corot, *all in colours, not signed* 3

G. FLAMENG.

238 A Lesson in Anatomy; and The Cloth Merchants, after Rembrandt; and another, by P. Rajon, after Sir Alma Tadema, *artist's proof* 3

239 The Pierrot; The Night Watch, *unsigned*; and another, by E. Waltner 3

SIR F. SEYMOUR HADEN, P.R.E.

240 SHERE MILL POND (*H.* 38), *second published state* 1

241 BREAKING UP OF THE "AGAMEMNON" (*H.* 145), *first published state* 1

242 Windsor, *second published state* 1

243 Greenwich, *first published state* 1

244 Calais Pier 1

UNFRAMED.

D. Y. CAMERON.

245 Holyrood, *unsigned* 1

MUIRHEAD BONE.

246 EVENING: GENOA 1

JAMES McBEY.

247 TANGIER 1

DAVID LUCAS (after CONSTABLE).

248 A Mill on the Stour, *proof before all letters* 1

249 Jacques and the Wounded Stag, *proof before all letters* 1

250 Salisbury Cathedral (*small plate*), *proof before all letters* 1

251 Windmill, near Colchester, *proof before all letters* 1

252 Stonehenge, *proof before all letters* 1

253 View on the River Stour, *proof before all letters* 1

254 Hampstead Heath, *proof* 1

255 Cottage in a Cornfield; and Spring, *small plates, proofs* 2

J. M. WHISTLER.

256 The Wineglass, *unsigned*; together with an Autograph Letter of the artist, *signed*, referring to The Wineglass and to Mr. Wedmore's Catalogue, *with envelope*; also a Card with signature and butterfly; and a Photograph of the Artist, with butterfly in pencil 5

257 Old Vauxhall Bridge, *unsigned* 1

258 Liverdun, *unsigned*; and The Smith's Yard, *lithograph, unsigned* (2)

258A La Marchande de Moutarde 1

M. A. BAUER.

259 The Queen of Sheba visits Solomon 1

260 The Earth trembled 1

261 A Prayer Meeting; and A Siege, *both initialled* 2

262 A Street in Smyrna; and A Pacha, *both initialled* 2

SIR F. SEYMOUR HADEN, P.R.E.

263 Dusty Millers (*H.* 182), *trial proof, worked on by the artist* 1

C. F. DAUBIGNY.

264 A Woodland Scene; and Borde de l'Oize, *mezzotint, both unsigned* 2

FELICIEN ROPS.

265 Modernité; and Love, *an early work*; *both unsigned* 2

266 Mon Ami Lesly 1

A. ZORN.

267 A Portrait of the Artist in a fur coat and cap, 1916 1

268 Billy Mason, American Senator, *unsigned* 1

W. STRANG.

269 A Portrait of Joseph Chamberlain 1

270 Eleven Plates, illustrating Kipling's Short Stories 11

FRAMED.

W. STRANG.

271 Illustrations to Don Quixote 19

272 Illustrations to Kipling's Short Stories 16

MUIRHEAD BONE.

273 THE FISHMARKET, VENICE 1

NORMAN HIRST.

274 Lady Hamilton as Supplication, after Romney 1

275 Lady Hamilton as a Bacchante, after Romney 1

276 Mrs. Irvine Boswell, after Raeburn 1

277 Lady Manners, after Hoppner 1

T. GULLAND.

278 Lady Hamilton 1

UNFRAMED.

D. Y. CAMERON.

279 THE OLD REVENGE (*Rinder*, 50) 1

J. F. MILLET.

280 A Woman burning Weeds, *heliogravure, unsigned* 1

JAMES McBEY.

281 THE OVATION TO THE MATADOR 1

282 THE FOVERAN BURN 1

SIR F. SEYMOUR HADEN.

283	Cranbrook (*Harrington*, 46), *second state*	1
284	Brentford Ferry (*H.* 75), *published state, on vellum*	1
285	Little Calais Pier (*H.* 98), *first state*	1
286	Harry Kelly's, Putney (*H.* 117), *published state*	1
287	Ye Compleat Angler (*H.* 166), *trial proof* B	1
288	Dusty Millers (*H.* 182), *second state*	1
289	The House by the Sea (*H.* 200), *published state*	1

J. M. WHISTLER.

290	Reading by Lamplight (*Wedmore*, 25), *unsigned*	1
291	The Music Room (*W.* 26), *second state, unsigned*	1
292	A Landscape with horses (*W.* 46), *second state, unsigned*	1
293	The Tyresmith, *lithograph, unsigned*	1

The Property of a Collector.

UNFRAMED.

ORIGINAL PEN AND INK SKETCHES BY PHIL MAY.

294	Types of Scarborough Beauties, *signed*	1
295	The German Governess, *signed*	1
296	He Won't be Happy till He Gets It! *signed*	1
297	The Rival Agents, and How They do Business in Malta, *signed*	1
298	The Circus Rider, *signed*	1
299	The Strong Lady, *signed*	1
300	At a Fancy Dress Ball, *signed*	1
301	The Ostler Sees the Joke, *signed*	1
302	~~A Female Pose, *signed*~~	1
303	The Hand Balancer, *signed*	1

Various Properties.

DRAWINGS AND ENGRAVINGS.

304 Quadrangle of an Oxford College, with St. Mary's and Bodleian Library in the background; and the Quadrangle of another College, water-colour drawings by G. Pyne, 1849, *signed and dated* 2

305 An Old Master drawing in chalks, of a Man with long white beard and ruff 1

306 A Mountain Road with girl and cattle, and a Road by a Torrent, by A. Lewis, 1895, *a pair*; and another of a Row of Trees, *drawings in water-colours* 3

307 Picturesque Scenery in the Holy Land and Syria, *coloured aquatints*, by Merke, Jukes and Stadler, after F. B. Spilsbury, of H.M.S. Le Tigre, *with coloured plate of the arms of Sir Sidney Smith inserted* 1

308 Weighing-in, by F. C. Turner, *coloured aquatint*; Fancy Subject, by Bartolozzi, after Cosway; Portraits, Caricatures and Views 31

309 The Beggar Boy, by P. Dawe, after Murillo, *proof before the title* 1

310 The Strawberry Girl, by T. Watson, after Sir J. Reynolds 1

311 Philip III of Spain, by Goya, after Velasquez; Judith, by Guido Reni; and three others 5

312 Portraits, Saints, Cupids, and other subjects, by Alonzo Cano, P. Lemoz, and others, *on nine sheets* 30

313 Figure Subjects, Architectural Designs, etc., by Alonzo Cano, Siloe, and others 12

314 Christ Bearing the Cross, by Cano, 1684; Entombment of Christ; Death of a Saint, etc. 10

315 Album containing Caricature Drawings, Portraits, Military Costumes, etc., by J. Locher, *mostly signed and dated* 1802 *and* 1803 68

316 CRUIKSHANK. A miscellaneous and varied collection of Original Pen and Ink and Pencil Sketches, by G. Cruikshank, executed on fifty pieces of paper, chiefly on both sides, *one signed by the artist*

FRAMED.

317 S. W. REYNOLDS, after H. P. Dauloux; Lord Keith, *mezzotint*

318 REMBRANDT. CLEMENT DE JONGHE, *fine early impression* 1

319 REMBRANDT. JAN ASSELYN, *fine early impression* 1

320 A. DÜRER. THE GREAT FORTUNE, *slightly damaged* 1

321 ANDREA MANTEGNA. ENVY EXCITING THE MARINE GODS TO FIGHT; *from the Esdaile collection* 1

322 ANDREA MANTEGNA (after) CHRIST DESCENDING INTO HELL (*B.* p. 243, no. 2), by an anonymous engraver of the 18th century 1

Another Property

(*Many Items were formerly in the Collection of* R. PHENÉ SPIERS, F.S.A., *as noted on the drawings*).

DRAWINGS IN WATER-COLOURS.

(*Nearly all the following are signed and dated.*)

RICHARD BEAVIS, R.W.S.

323 A Merry Christmas to You, 1887; Christmas, 1890; and Christmas in France, 1891 3

A. C. BELL.

324 Thames Embankment, 2nd February, 1873; and another of the Thames Embankment 2

EMANUEL BRUNE.

325 Two Views of Poissy, 1880; and Aigremont, 1884 3

326 Marly, 1879; and St. Germain, 1883 2

TALBOT BURY.

327 Screen in Courtyard, Chamber of Deputies, Paris; and another Paris View 2

G. DURAND.

328 Dead Woman by a broken window, child in cradle at side 1

E. HARGITT, R.I.

329 Ducks, 1856; and Fowls, 1868 2

S. A. HART, R.A.

330 Archway looking into courtyard, Plymouth, 1830 1

331 Bickleigh, Devon, 1830, kitchen interior 1

332 Interior of Exeter Cathedral, 1833 1

W. L. LEITCH, V.P.N.W.S.

333 River Scene with bridge and buildings; and a Road with Ruined Castle 2

334 Road with rocks and trees; and a Valley Scene, mountains at the back 2

HERBERT M. MARSHALL, R.W.S.

335 River Scene, with fishing party and a group of cows; and another River Scene 2

336 Fishing Smacks off entrance to a harbour; and a River Scene 2

337 Barges at Waterloo Bridge, 1871 1

338 Eastdale, near Grasmere 1

W. PRICE.

339 Le Pont d'Austerlitz, 1830; Monument de Talma, Père la Chaise, 1830; and Port Royal, Paris, 1829 3

AUG. PUGIN.

340 Place d'Armes, Fontainebleu; and Cour des Cuisnixes, Fontainebleu, 1829 2

CLARKSON STANFIELD, R.A.

341 Study of an Infantry Soldier; and Study of a Fisherman 2

BENJ. TERREY.

342 Passage du Saumon, Paris; and Exatier du Palais de Justice, Paris, 1829 2

FRED. WALKER, A.R.A.

343 Two Boys at the base of a column; and a Study of a Man Smoking 2

344 Three Boys rowing in a boat; and a Man attending to a raised garden 2

OIL PAINTINGS.

FRAMED.

CONSTABLE.

345 The Old Water-mill Shed, near Uxbridge, *panel*, 10 *in.* *by* 14 *in.* 1

The Property of a Lady of Title.

JEAN BAPTISTE OUDRY.

346 A Dog and Pheasant in Landscape, 18*th century* (*French*) 1

WILLIAM VANDER VELDE.

347 The Mouth of a River, with boats and figures, 17*th century* (*Dutch*) 1

JOHN R. REID.

348 A Backwater on the Thames 1

FREDERICK FOOTET.

349 A Romantic Landscape 1

FLEMISH SCHOOL.

350 A pair of Landscapes, *panels*, 9 *in.* *by* 12 *in.* 2

EARLY ENGLISH.

351 A Portrait of a Lady, in blue dress and blue silk neck-band, 21 *in.* *by* 17 *in.* 1

KNELLER.

352 A Portrait of a Lady, in dark blue dress, 29 *in.* *by* 24 *in.* 1

A. C. TAYLOR (1899).

353 In Sickness and in Health, 42 *in.* *by* 60 *in.*; *exhibited at the Royal Academy*, 1899 1

TURNER.

354 Sunrise: Tarnaro, 8½ *in.* *by* 9¼ *in.*; and a Highland Landscape with cattle, 4 *in.* *by* 6½ *in.* 2

J. McWHIRTER, R.A.

355 The Arch of Titus, 43 *in.* *by* 33 *in.* 1

KENNETH MACLEAY, R.S.A.

356 Mountains of Cuchalin, Skye, 7 *in.* *by* 38 *in.* 1

From a well-known Scotch Collection.

(Sold by Order of Executors).

WATER-COLOUR DRAWINGS

(*in the Portfolio*).

357 S. Holden. Views of Inverary, Kenmore; Bolton Abbey; Loch Long; Lytham Sand Hills; and others 8

358 Views in Wales: Bedd-Gelert; Yew Tree at Llanesel, Montgomeryshire; Lyn-Guinant; Snowdon; View on the Clyde; Cobham, Kent; and Venice 7

359 Views of Chepstow Castle, *pen and bistre* 8

360 Landscape, River, and Mountain Views, *in pen and bistre* 13

361 Views: Ramsgate; Dover; Calais; and others, *pen and wash* 6

362 Landscape Views, etc., *pen and wash, and one in colour* 7

363 Clarkson Stanfield. Coast View, with a wreck; and another 2

FRAMED.

CARL HAIG (1863).

364 Head of an Old Man, 20 *in. by* 14 *in.* 1

N. CHEVALIER (1877).

365 Swiss Alpine Scene, 7 *in. by* 10 *in.*; and

A. WOOLNOTH.

Woodland Scene, 14 *in. by* 10 *in.* 2

OIL PAINTINGS.

ITALIAN SCHOOL.

366 A large Work—Justice, 5 *ft.* 3 *by* 4 *ft., in heavy carved gilt frame* 1

EARLY ENGLISH.

367 A Bust Portrait of Lady Wallace, in white dress with high white head-dress (*see inscription at back*), 18 *in. by* 14 *in.* 1

EARLY ENGLISH.

368 A small Portrait of a Lady in mob cap, with white fichu and blue dress, 10 *in. by* 8 *in.*; and a water-colour Drawing—Gentleman with Wife and family of nine children in a landscape, 13 *in. by* 23 *in.* 2

WATER-COLOUR DRAWINGS.

UNFRAMED.

W. MAW EGLEY.

369 Twenty-two Original Sketches, *in sepia* — Shakespearean Subjects, on nine mounts 9

SIR A. W. CALLCOTT, R.A.

370 Twelve Original Drawings—Views and Figure Subjects, on eight mounts 8

THOMAS STOTHARD, R.A.

371 Various small Original Pen and Ink Sketches, *in india ink and sepia*, on two mounts

J. D. HARDING.

View of Village Buildings, with Lithograph of same; and

W. DE LA MOTTE.

Two Views of Trees and Cattle 6

MRS. ALLINGHAM.

372 A Landscape with cattle, sunset

UNKNOWN.

Washbower; and

T. HEARNE.

Bransiff Castle; and Goodrich Castle, Herefordshire 4

T. GIRTIN.

373 Bridge near Fort William; and

F. L. T. FRANCIA.

River and Boats 2

374 Various Landscapes by F. G. Reynolds (2), H. Martens, Nasmith; and Figure Subjects, attributed to Gainsborough and Mortimer 6

W. L. LEITCH.

375 A Highland Loch Scene; and

T. WHITTLE, JUNR.

A View near Guildford 2

VARIOUS ARTISTS.

376 Six unframed mounted Drawings of Bolton Castle, Yorks; Aqueduct near Nismes; Head of a Girl; Brough Castle; The Monk; and Ruins of a Church 6

OIL PAINTINGS.

FRAMED.

HERRICK.

377 A Portrait of Andrew Babbs Brandram, Esq., with fair hair and side whiskers only, in blue coat and tie, 30 *in. by* 25 *in., in oval* 1

378 A Portrait of the Rev. Thomas Brandram, with dark hair, wearing blue coat and white cravat and collar, 30 *in. by* 25 *in., in oval* 1

379 A Portrait of Mrs. Lydia Smith (*née* Brandram) in blue dress, lace collar, seated in chair, 30 *in. by* 25 *in., in oval* 1

380 A Bust Portrait of ~~Marie Jane Brandram when a Girl~~, 24 *in. by* 20 *in., in oval* 1

The Property of a Collector.

J. DE HEEM.

381 Fruit on a slab, 20 *in. by* 16 *in.* 1

D. TENIERS.

382 The Alchemist and a group of figures, 26 *in. by* 20 *in.* 1

UMBRIAN SCHOOL.

383 Madonna and Child with two Angels, 36 *in. by* 24 *in., unframed, panel* 1

EARLY ENGLISH SCHOOL.

384 A Portrait of a Lady in ruff, collar and lace headdress, 20 *in. by* 14 *in.* 1

VASARI.

385 The Baptism of St. John, 15 *in. by* 11 *in.* 1

S. DRUMMOND, A.R.A.

386 A Portrait of Richard Parker, Leader of the Mutiny at the Nore, 1797, 36 *in. by* 28 *in.*; *exhibited at the National Portrait Exhibition*, 1867 1

EARLY ENGLISH SCHOOL.

387 A Landscape and River, with figures, 29 *in.* *by* 22 *in.* 1

ROSALBA.

388 "Flora," *pastel drawing, oval,* 25 *in.* *by* 20 *in. diam.* 1

REMBRANDT SCHOOL.

389 A Portrait of a Burgomaster, *panel,* 10 *in.* *by* 8 *in.* 1

J. ZOFFANY, R.A.

390 A Portrait of Miss Margaret Gainsborough, 30 *in.* *by* 25 *in.* 1

G. TERBURG.

391 An Interior with figures, 29 *in.* *by* 25 *in.* 1

B. WILSON.

392 Portrait of a Gentleman, in blue coat and wearing wig, 49 *in.* *by* 39 *in.* 1

DIETRICY.

393 The Hurdy-Gurdy, 22 *in.* *by* 19 *in.* 1

NICCOLO ALUNNO.

394 ~~The Assumption of the Virgin, 52 *in.* *by*~~ 45 *in.* 1

A. DE GRIEF.

395 Landscape with still life and dog, *signed,* 46 *in.* *by* 32 *in.* 1

G. DOU.

396 Portrait of an Old Lady, 24 *in.* *by* 20 *in.* 1

FLEMISH SCHOOL.

397 Head of a Man, 19 *in.* *by* 13 *in.* 1

DUTCH SCHOOL.

398 The Rat Catcher, 23 *in.* *by* 19 *in.* 1

ITALIAN SCHOOL.

399 The Young Shepherd, 36 *in.* *by* 28 *in.* 1

SIR W. BEECHEY.

400 Portrait of a Lady, 30 *in.* *by* 25 *in.* 1

Other Properties.

H. McCULLOCH, R.S.A.

401 Moonlight Scene, with startled deer in foreground and mountainous background, 33 *in.* *by* 48 *in.*

T. FAED, R.A.

402 The Flower Girl, 24 *in.* *by* 19 *in.* 1

T. FAED, R.A.

403 Figure Subject: "Music hath Charms," 19 *in.* *by* 29 *in.* 1

UNSIGNED.

404 Italian Lake Scene, 44 *in.* *by* 25 *in.* 1

ANDREW SHEERBOOM, 1874.

405 The Duke of Buckingham introducing Charles I to Philip of Spain, 27 *in.* *by* 36 *in.* 1

DAVID BATES.

406 The Mill Stream, with church in distance, 18 *in.* *by* 14 *in.* 1

DAVID BATES.

407 A Mountainous Landscape, 18 *in.* *by* 31 *in.* 1

W. LUKER.

408 Marshland with cattle, 14 *in. by* 26 *in.* 1

J. F. HERRING, JUNR.

409 Three Horses in a farmyard, 19 *in. by* 27 *in.* 1

JOHN H. DEANE.

410 "Summer Days," 13 *in. by* 20 *in.* 1

DESIGNED BY CECIL RHODES.

411 Centre-piece of Private Study, original water-colour drawing, *circular*, 11 *in. diameter* 1

T. STOTHARD, R.A.

412 "The Lover's Return," 8 *in. by* 6 *in.*; and
W. Abbot as "Romeo," 16 *in. by* 9 *in.* 2

ALVA.

413 River Scene—Moonlight, *panel*, 9 *in. by* 14 *in.*; and

DUTCH SCHOOL.

Flowers in a Vase, *panel*, 9 *in. by* 12 *in.* 2

ENGLISH SCHOOL.

414 A Maiden at Prayer at her bedside, 27 *in. by* 36 *in.* 1

F. C. TURNER.

415 Landscape, with horse and dog fighting, 26 *in. by* 36 *in.* 1

EARLY ENGLISH.

416 Portrait of the Marquis of Granby, in blue coat with red lappels and cuffs over an armour breastplate, after Sir J. Reynolds, 50 *in. by* 40 *in.* 1

OLD FRANKS.

417 The Adoration of the Magi, *on metal panel*, 21 *in.* *by* 28 *in.* 1

SPANISH SCHOOL.

418 The Holy Family and St. John, after Murillo; and

DUTCH SCHOOL.

Landscape with figures and cattle, *panel*, 12 *in.* *by* 15 *in.* 2

Total £1922. 7. 0

END OF SALE.

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CATALOGUE

OF

DRAWINGS & ENGRAVINGS,

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The Property of a Collector,

AND INCLUDING

DRAWINGS BY AND AFTER THE OLD MASTERS OF THE DUTCH, ITALIAN AND ENGLISH SCHOOLS: Rembrandt van Rijn, Van der Velde, J. Ruysdael, J. Both, A. van Ostade, G. Dow, A. Caracci, L. da Vinci, Guercino, Parmegiano, A. Fiammingo, Sir G. Kneller, Sir A. Vandyck, Sir D. Wilkie, Sir Thomas Lawrence, J. Cruikshank, J. Gillray, J. Varley, etc.;

The Property of Major Norris,

The White House, Lower Basildon, Berkshire;

The Property of the late George Manville Fenn, Esq.

of Isleworth, Middlesex;

The Property of W. P. Dando, Esq.

26, *Woodstock Avenue, Golders Green, N.W.; and*

The Property of a Collector recently deceased

(Sold by Order of the Executors);

COMPRISING

OLD MASTER DRAWINGS, ALSO ENGRAVINGS IN MEZZOTINT, STIPPLE AND LINE, *both Framed and in the Portfolio,*
by J. R. Smith, W. Dickinson, P. W. Tomkins, R. Earlom, H. Alken, J. McArdell, F. Bartolozzi, V. Green,
after Sir J. Reynolds, G. Morland, H. Bunbury, G. Romney, Sir A. Vandyck, and other famous Painters of the English School; also
ENGRAVINGS by and after A. Van Ostade, A. Dürer, Rembrandt van Rijn, M. A. Raimondi, R. Nanteuil, etc.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(C. A. M. Barlow, M.A., LL.D., M.P. G. D. Hobson, M.A. & Capt. F. W. Warre, M.C.)
Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR GREAT GALLERIES, 34 & 35, NEW BOND STREET, W. (1)
On THURSDAY, 1st of NOVEMBER, 1917, and following Day,
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.* and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35, *New Bond Street, London, W.* (1).

Telegraphic Address: "*Abinitio, Wesdo, London.*" *Telephone: Mayfair* 4689.

In sending Commissions please refer to this Catalogue as "AJAX."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

DRAWINGS AND ENGRAVINGS.

FIRST DAY'S SALE.

The Property of a Private Collector.

DRAWINGS.

FRAMED AND IN THE PORTFOLIO.

LOT		
1	Nymphs surprised by a Satyr; and A Man Asleep, boy and dog by his side, by Luigi Crespi	2
2	A Battle Scene, by Borgognone; and A Battle Scene, School of Raphael	2
3	Classical Architecture, by Pannini	1
4	A Deer Hunt; and A Boy with a lute, 16th century Italian School	2
5	A Woman sweeping; Time and Love; Study of a Goat; and Boy with a goat, by Castiglione; *in three frames*	4
6	Female Figure, by A. del Sarto; and The Madonna appearing to a Woodcutter, by Annibale Caracci	2
7	Cupids, by Perino del Vaga; and An Angel with two trumpets seated on a globe, *from the arabesques of the Loggia*	2
8	Roman Dwarf selling Prints, by Annibale Caracci; with Chiaro-scuro Print of the drawing, by J. Skippe	2
9	Portrait of a Lady, by Ottavo Leoni, *in pencil*	1
10	Woman reading, by Annibale Caracci, *in red chalk*; *from the Bradbury collection*	1
11	Heads of Satyrs, by Castiglione; Entombment of a Saint, by P. della Vecchia, *in sepia*; and Judith with the Head of Holofernes, by Domenichino, *in pencil*	3

12 Assumption of the Virgin, by Domenico Tintoretti, *in chalk* 1

13 Christ and the Daughter of Jairus, School of Rembrandt, *in sepia* 1

14 The Poulterer's Shop, by Gerard Dow, *in pencil*; with a drawing of Two Men with flails on the back 1

15 The Quack Doctor, by P. Quast, *in pencil* 1

16 Harvest Scene, by Erxleben, *in sepia* 1

17 The Madonna, by F. Salviati; and The Madonna appearing to Saints, by A. Bocoli, *in sepia* 2

18 Women dancing, by Pellegrino da Modena, *in red chalk* 1

19 Head of a Boy, by Correggio, *in red chalk* 1

20 The Madonna appearing to Saints, by B. Schidone; *from the Woodburn and Lawrence collections* 1

21 A High Priest, by D. Tiepolo, *in pencil* 1

22 Angel appearing to the Shepherds, by Rottenhamer, *dated* 1604, *in sepia* 1

23 The Entombment: and Three Studies of Heads, by Perino del Vaga, *on two sheets* 4

24 A Castle with a moat, by Guercino; Fête Champêtre, by Campagnola; *from the Richardson and Wellesley collections* 2

25 Portrait of John Bentivoglio, by Passerotto 1

26 Pope Enthroned, with Cardinals and Soldiers, by J. Stradanus; *from the Lenoir collection* 1

27 Military Procession, by Della Bella; and A Stag Hunt, by Callot 2

28 Studies of Costumes for a Masquerade, by Arcimboldo 4

29 Two Studies for St. Sebastian, with a drawing on the back of a foot, *Venetian 16th century drawings in red chalk* 1

30 A Town, with castle on a hill at the back, by Claude de Lorraine, *in sepia* 1

31 River Scene with castle on a rock, by Gaspard Poussin 1

32 Judgment of Paris, French School, *drawing in crayon* 1

33 A Novice taking the Veil, by Alonzo Cano; *from the Spencer collection* 1

34 Study for a Knocker, School of L. da Vinci 1

35 Study for the Wise and Foolish Virgins, by J. F. Millet, *in pencil; this drawing bears his stamp, and has another sketch on the back* 1

36 Blacksmith at his Forge, by Van der Vliet, *in sepia*; and A Landscape of the Dutch School, *in pencil* 2

37 Portrait of a Lady, by Antonio Moro; *from the collection of Dr. N. A. Freund*; with a reproduction of the drawing 2

38 Shipping, by W. Van der Velde, *in water-colours* 2

39 Christ at Emmaus, by Abraham Janssens; and the same subject, by M. van Heemskerk 2

40 Studies of English Shipping, by Kobell 3

41 Horses' Heads, by P. de Laer; and Men paying Homage to a King and Queen, by Heemskerk 2

42 Lock Gates on a Canal, by J. Van der Velde, *from the Esdaile collection*; and A Fallen Tree, by J. Ruysdael, *from the P. Langkrink collection, drawings in pencil* 2

43 River Scene with boat, by J. Both, *signed and dated* 1637; and A Barn, by J. Both 2

44 Two Studies for a Portrait Group, by Sir G. Kneller, *in sepia*; *from Sir J. Reynolds' collection* 2

45 The Madonna, by Parmegiano, with another drawing on the back, *from the Sir Peter Lely collection*; and A Council of Florentine Gentlemen 2

46 Castle on a Mound, by G. Neyts, *in water-colours, signed*; and A Landscape, by Etienne Duperac, *signed* 2

47 Two Studies of Boys' Heads, by Greuze, *in red chalk* 1

48 Boors Carousing, by A. Van Ostade 1

49 Studies of Men's Heads, by Domenic Tiepolo, *in chalk* 3

50 Landscape, by T. Gainsborough, with another drawing on the back, *in pencil* 1

51 Doctor and Patients, by Gillray 1

52 Boy blowing down house of cards with little girl endeavouring to prevent him, by F. Hayman; this has been engraved by Truchy 1

53 Portrait of a Lady, *in red and black crayon, circa* 1820 1

54 Study of Hands, by Sir David Wilkie, *in chalk* 1

55 Studies of Legs, Hands and Classical Figure, by Sir Thomas Lawrence, *in chalk and pencil* 6

56 Studies of Heads and Figures; and Study for "The Dance," by W. Etty; *one drawing being on the back of a letter; in pencil, ink and crayon* 10

57 The Village Fair, by G. R. Lewis, *in pencil*; and a Group of Trees, by J. Varley, *in chalk* 2

58 Old Buildings, and Sifting Earth in a Farmyard, by John Linnell, *in crayon* 2

59 Ophelia, by Stothard, *in water-colours*; The Sacrament, and a Family Group, by H. Corbould; and two others 5

60 Death of Abel, by Fuseli, *in pencil*, with another pencil sketch on the back; and A Lady Asleep, by W. Blake 2

61 An English Merry-making in the Olden Time, by W. P. Frith, 1850, *signed and dated, a sketch in pencil and ink* 1

62 A Valley between Mountain Ranges, by E. Martens, *signed*; and A Cavalry Review, *sketch in sepia, query by Sir J. Stewart* 2

63 Portrait of a Lady, by J. Vidal, *in crayon, signed* 1

64 Studies for "A Tale of Trafalgar," by J. Burnet, *in chalk*; Fishermen Landing, *in water-colours*; and two others 5

65 Design for a Ceiling, by Romanelli, *in water-colours*; Waterfalls; and a Castle, with cavalier in the foreground 3

66 The Madonna Crowned; A Battle Scene; Roman Soldiers, in battle formation, *in sepia and ink*; and Ladies of the Isle of Scio, *in red chalk* 4

67 River Scene, by Orschailler, 1829, *signed and dated, in sepia*; A Study of Trees, *in water-colours*; Man playing a musical instrument, children standing round, style of G. Dow, *in crayon*; and two others 5

68 Study of Figure and Heads, by P. Batoni; An Apostle, by Guercino; and Venus and Cupid, by P. C. Tremoliere, *drawings in red chalk* 3

69 The Handkerchief of St. Veronica, by Guercino; An Incident in Roman History, by Domenichino; and a Landscape, by R. Cantagallina, *pen and ink drawings* 3

70 An Angel, and A Saint, by Parmigiano, with pencil drawing on the back of the latter; and A Design for a Monument, by D. Marchetti, *drawings in pen and wash* 3

71 A Saint Restoring a Cripple, by A. Fiammingo; Study of a Female Figure, and St. Jerome, by A. Caracci, *in pen and wash* 3

72 A Man Smoking, by A. Brouwer, and A Classical Subject, by M. Corneille 2

73 The Amelhuis; The Rathhaus; The Gate of Elswonde and Elswonde House, Haarlem, by J. de Beyer, *signed and dated* 1748, *in pen and sepia* 4

74 A Town by the Side of a River, and A Coast Scene, with sailing vessels, by H. Zachtleven, *drawings in sepia* 2

75 Cupid drying the Tears of Juno, and Ceres, by J. Vernet, *drawings in water-colours* 2

76 Piazza Colonna, Rome, by Nicole, *signed, in pen and water-colours* 1

77 Allegorical figures; Two Girls in a Garden; David, and other subjects by T. Stothard, *in pencil, pen and water-colours* 8

78 The Mother; The Pardon; The Murder of the Princes, and Macbeth, by R. Smirke, *in sepia and water-colours* 4

79 "His Nibbs," by Phil May; Sir W. Raleigh and Queen Elizabeth, and Niel Blane's "Howff," by G. A. Sala, *drawings in pen and ink* 3

80 Liston, by J. Cruikshank; Punch and Judy, and a grotesque border for a screen, by G. Woodward, *the last signed, drawings in sepia and water-colours* 3

81 "Say that Again," by J. Gillray, *pen drawing*; and Pygmalion, by Rowlandson, *in water-colours* 2

82 The Chace, and The Road, by H. Alken, *in water-colours* 2

83 Peter the Wild Boy, by W. Hyde, 1774, *signed and dated, in chalk* 1

Other Properties.

ENGRAVINGS.

Framed.

84 Fidelia, by L. Schiavonetti, after Westall, and The Last Request, by A. Cardon, after Westall, a pair, *printed in colours* 2

85 A Sharp between Two Flats, and A Flat between Two Sharps, *mezzotints, published by C. Bowles, coloured* 2

86 Saturday Morning and Saturday Evening, by Burke, after W. R. Bigg, *printed in colours* 2

87 Master Yorke, by F. Bartolozzi, after Sir J. Reynolds, *in bistre* 1

88 THE GIRL AND KITTEN, by F. Bartolozzi, after Sir J. Reynolds, *printed in colours* 1

89 John Harrison, by J. Hassell, after Forster, *printed in colours* 1

90 View of Gaspe Bay, Gulf of St. Lawrence; View of the Fall of Montmorenci and the attack by General Wolfe on the French Entrenchments; View of Cape Rouge, with the landing of the British Forces; View of Miramichi, destroyed by Brigadier Murray; View of the City of Quebec, with British Men-of-War; and View of Pierced Island, engraved by P. Mazell, W. Elliot, P. Sandby, Benazech, and P. Canot from drawings by Captain Hervey Smyth, *unframed* 6

91 South View of Cities of London and Westminster, by D. Lerpinière, after G. Robertson; South Prospect of Reading and South-east Prospect of Ely, by S. and N. Buck 3

92 Richard, Earl Howe, by and after B. Killingbeck 1

93 The Astrologer, by W. Pether, after J. Wright, of Derby, *proof, with Pether's initials at bottom as witness* 1

94 Rembrandt's Frame Maker, by Dixon, after Rembrandt 1

The Property of Major Morris,

The White House, Lower Basildon, Berkshire.

95 The Interior and two Views of the Exterior of St. Peter's, Rome, by Piranesi 3

96 Hackney School with boys playing hockey, by R. Reeve, *aquatint* 1

97 North-East View of the Tuesday Market Place of Lyme Regis, by R. Pollard, after Butcher, *aquatint* 1

98 First Shot: Flying; First Shot at a Hare; Ox Bird or Stint Shooting; and the Best Shot of All, after H. Alken, *aquatints in colours* 4

99 Studies of the Nude, by Bonnet, *in red* 6

100 Four Heads of Ladies and two of Men, by and after Thomas Frye, *mezzotints* 6

101 Peter the Great of Russia, by J. Houbraken, *fine* 1

102 Achilles Mourning the Death of Patroclus, by W. W. Ryland, after Kauffman, *in red*; and Venus, by F. Collyer, after Sir J. Reynolds 2

103 Caricatures relating to Napoleon, by Woodward and Gillray 11

104 Caricatures, by G. Cruikshank, Woodward and others 18

105 Political and Social Caricatures, by Gillray 23

106 Geographical Pictures of Europe, Asia, Africa and America; Caricatures by Sayer and others *a parcel*

107 Princess Mary and Princess Sophia, by C. Watson, after J. Hoppner; Cries of London, published by R. Phillips; and six others, *coloured reprints* 16

108 Christ Healing the Sick, by Captain Baillie; The Deserter, by Dickinson, after Bunbury; and other Fancy Subjects, after Morland, etc. 18

109 COWHERDS, by J. R. SMITH, after G. CARTER, *scratch-letter proof* 1

110 Views of the Cambridge Colleges, from the Cambridge University Almanacks 19

111 Melrose Abbey, Inside and Outside, by Jukes, after Catton; Canterbury Cathedral, by Lewis, after Buchler; Sherborne Church, by T. Hall, after Buckler; and ten other Views 14

112 English and Foreign Views, published by Sayer, *coloured* 37

113 Whale Fishery, *coloured*; Death of General Wolfe, by Woollett, after West; The same subject, by Houston, after Penny; and other Historical Subjects 32

114 Mlle. Clairon, by Beauvarlet, after Vanloo; Gazetière Hollandaise and La Cuisinière Hollandaise, by Wille; and other Fancy Subjects of the French School 8

115 Scriptural and other Subjects, after Le Brun, Murillo, Poussin, Rembrandt and others 25

116 Portraits of English Celebrities *a parcel*

117 General Prince Ernest of Hesse Phillipstahl, and General Schepeleff, by H. Dawe, after G. Dawe; Earl of Shaftesbury, by C. Turner, after Lawrence; etc. 12

118 William Hart Coleridge, by Reynolds, after Phillips; Bishop John Jebb, by Lupton, after Lawrence; and other Mezzotint Portraits 12

119 Girl's Head, by H. Scott Bridgewater, after Greuze; Proofs in various stages and impression of plate after being destroyed, *all signed* 9

120 Line Engravings, from Pictures by Landseer, Collins, Ansdell, etc. 23

121 Four Portfolios 4

DRAWINGS.

122 View of Warton and Carnforth with group of figures in the foreground, *in sepia*; Heads, *in red chalk*; and other Drawings, *in pencil, etc.* 10

THE

Property of the late George Manville Fenn, Esq.

of Isleworth, Middlesex.

123 Grace before Meat, by T. Rowlandson 1

124 The Cook Maid, by J. Livens; Dutch Boers, by D. S. Graveweert, 1691, *signed and dated*; and other Dutch and English Drawings, *in sepia, water-colours and pencil* 8

125 Water-colour Drawings of Celebrated Actors, Actresses, Writers and others, by Sem 78

ENGRAVINGS.

126 Regatta Scene at Keswick, after R. Smirke, *coloured aquatint* 1

127 Children with tray of cakes, by Demarteau, after Boucher 1

128 The Country Club, by W. Dickinson, after H. Bunbury, *printed in colours* 1

129 Love is the Lightest, *stipple engraving printed in colours* 1

130 TEMPTATION, by W. Humphrey, after G. Morland, *open-letter proof, printed in colours* 1

131 Society for Photographing Relics of Old London, upwards of one hundred Photographs of Views of Antiquities of London, etc., *on separate cards*, 1885

132 Perdita, by Cheesman, after Westall, *printed in colours* 1

133 The Fruit Girl, by C. Turner, after Chalon; Sir William Chambers, by Pariset, after Falconet; and three others, *printed in colours* 5

134 The Cottage Girl, by C. H. Hodges, after J. W. Chandler, *fine* 1

135 The Tea Party, by Soiron, after G. Morland, *cut to oval* 1

136 A Cottage Girl Shelling Peas, by P. W. Tomkins, after Bigg 1

137 The Cottager's Little Maid, by W. Nutter, after J. Russell; and the Family Picture, by Kingsbury, after H. Singleton 2

138 Petite Laitière Anglaise, by T. Gaugain, after Northcote 1

139 The Power of Love, by Bartolozzi, after Cipriani; Lear and Cordelia; and other Fancy Subjects 10

140 The Little Fruiterer, by Geller, after Northcote; and other Fancy Subjects 9

141 Robin Hood and Clorinda, by W. Blake, after Meheux, *in red*; Henry II and Fair Rosamond, by Bartolozzi, after Cipriani, *in red*; and two others 4

142 Jessica and Lorenzo, by Plater, after Shelley; Rosalind, Celia and Orlando; Beatrice and Benedick; and Desdemona and Othello 4

143 The Village Ale-house, by Grozer, after Bunbury; A Smoking Club, and others, after Bunbury 7

144 Rosalind, Celia, and Touchstone, by Chapman, after Bunbury; and other Shakespearian Subjects 7

145 A Brewhouse Yard, by R. Earlom, after Garrard; and Dray Horses, by Fairland, after A. Cooper 2

146 Partie de Plaisir, by Moitte, after Lancret; Le Goût, after Dumênil; and other French Engravings 7

147 L'Enfant Prodigue, by Le Bas, after Teniers; and other Engravings after Dutch Masters 11

148 Miss Stephens, by W. Say, after G. H. Harlow 1

149 Mrs. Pope, by W. Ward, after Shee; Miss Kitty Fisher, by Fisher, after Reynolds; and Madame Vestris, by S. W. Reynolds 3

150 Sir William Chambers, by Houston, after Cotes; E. Heardson, by J. R. Smith, after Barry; Thomas Tayler, by W. Ward, after Bigg; and another 4

151 Thomas Price, by Jones, after Lawranson; Sinclair, by Meyer, after Harlow; and other Theatrical Portraits 10

152 Charles Dickens; various Portraits by Armytage, Jeens, Finden, and others, *mostly proofs* 7

153 Theatrical and other Portraits, by Bartolozzi, Vertue, J. Smith and others 54

154 Evening, by Spooner; Modern Midnight Conversation, and others, after Hogarth 4

155 Charles II and Queen at dinner, by Philippe; and other Historical Subjects 10

156 Fasting in Lent; The Prodigal Son; The Catch Singers; and other Mezzotints, *published by C. Bowles* 9

157 The Visit from Poor Relations, by S. W. Reynolds, after Stephanoff; and other Mezzotint Subjects, after M. W. Sharp, Collins, and others 13

158 The Happy Family, by Greenwood, after Van Herp; The Housewife, by Purcell, after G. Douw; etc. 5

159 Subjects, *in mezzotint*, by P. Schenck, J. Smith, W. Vaillant, and other mezzotinters 20

160 Early Woodcuts, by Albert Dürer, etc. 6

161 Line Engravings of the Dutch, French and Italian Schools 37

162 Early Line Engravings, by C. de Pass, C. Galle, M. Roos, and others 31

163 Dinner Party, after A. Bosse; and other Engravings, by Goltzius, Sadeler, Matham, and J. de Gheyn 10

164 Caricatures and Songs, *published by Laurie and Whittle* 171

165 Shakespeare's Seven Ages of Man, by H. Alken, *published by McLean*, 1824, *in original covers* 1

166 Shakespeare's Seven Ages, by H. Alken; and a duplicate of The Schoolboy 8

167 A Visit to the Uncle, and A Visit to the Aunt, by F. Jukes, after Rowlandson, the pair, *in colours* 2

168 She would be a Soldier, by Schutz, after Rowlandson, *coloured*; The Soldier's Departure, The Sailor's Return, Private Drilling, by Cook, all after Rowlandson; and The Tired Soldier, *coloured* 6

169 Caricatures after Rowlandson, Gillray, and others 19

170 The Pleasures of Margate; A Comfortable Nap in a Postchaise; Easter Tuesday; and others, after Rowlandson and Wigstead 7

171 The Hunt Breakfast, after Rowlandson: Studious Gluttons, by S. Alken, after Rowlandson; and The Married Man, by S. Alken, after H. Wigstead; *all in colours* 3

172 Caricature Ornaments for Screens, plates 1 and 2 ; A Practical Lecture ; and other Caricatures, by Cruikshank 11

173 A Table d'Hote, or French Ordinary in Paris ; Miseries of Social Life ; and other Coloured Caricatures, after Rowlandson 20

174 Gudgeon Fishing a la Conservatory ; Regency Fête ; and other Caricatures, after Rowlandson, Woodward, etc. *all coloured* 26

175 Illustrations to Shakespeare, by Heath, and others ; Views of Versailles, *published by Bowles* ; Illustrations to The British Theatre ; etc. *a parcel*

176 One large and four small Portfolios 5

SECOND DAY'S SALE.

DRAWINGS.

FRAMED.

LOT

177 A Boar Hunt; Adoration of the Magi; A Roman Fight; and other Old Master Drawings, *in crayon* 8

178 Cupids with a Vase; The Holy Family; The Ascension of the Virgin; and Figure Studies, Old Master Drawings, *in red and black chalk* 6

179 Market Place, Rouen, by S. Prout, *in coloured chalks and water-colours* 1

180 Salisbury, by P. De Wint, *in water-colours* 1

181 Courtship, by H. W. Bunbury, 1782 1

182 View on the Medway, *in water-colours;* and A River Scene, by Lound, *in sepia* 2

183 East Bergholt, Suffolk, by J. Constable, *in water-colours* 1

184 Wherries and Fishing Boats at sea, by J. S. Cotman, *in water-colours* 1

185 North Transept of the Abbey Church of St. Georges de Bocherville, near Rouen; The West end; Interior, and Exterior, by J. S. Cotman, 1817, *signed and dated, in sepia* 4

186 Durham, the Logan Rock, and other Views, nine on one sheet, by J. Varley, 1824, *in water-colours* 1

187 British Man-o'-War at sea with shipping in the background, *in water-colours* 1

188 Landscape with cattle, by H. B. Willis; Lynmouth; Castle of Crolier; and other Topographical Drawings, *in water-colours* 7

189 Mother and Child, by Lavinia Countess Spencer; Studies of Heads and Figures, *in red chalk;* and Two Children Subjects, after Morland 16

190 Studies of Children and Women's Heads, and other Subjects, *in chalk* 8

191 Christ and St. Peter, School of Rembrandt; Visiting the Sick, and Dismantling a Church, by Jan Lücken; A Church by a river, by Van der Neer; and another, *pen drawings* 5

192 Battle Scene with Elephants; Judgment of Solomon; and other Historical and Religious Subjects, *in chalk* 13

The Property of W. P. Dando, Esq.

26, *Woodstock Avenue, Golders Green, N.W.*

DRAWINGS.

FRAMED.

193 Steamer at Anchor, by W. L. Wyllie, *in water-colours* 1

194 Landscape, by David Cox, 1830, *signed and dated, in water-colours* 1

195 Hastings, by W. R. Beverley, *in water-colours* 1

196 George Augustus Sala, by Linley Sambourne, 1884, *in wash*; and an Illustration for D. G. Rossetti's "Blessed Damozel," by H. Holiday, *in pencil* 2

197 The Shrimpers, by L. P. Smythe; and A Dog, by C. B. Barber, 1875, *with pencil drawing on back of Hunted deer* 2

198 An Important Function, by Phil May 1

199 A Matinée at the Haymarket, by Phil May 1

200 Arthur Roberts, Herr Meyer Lutz and Albert Chevalier, by Phil May, *three drawings in one frame* 1

ENGRAVINGS.

201 Porthos, by F. Oudart, after Meissonier, *signed proof*; and The Poacher, after Briton Riviere, *signed proof* 2

202 The Turkey Cock, by J. M. Delattre, after F. Wheatley, *proof before title*; and The Wheelbarrow, by and after the same 2

203 M. Vestris, by Bartolozzi, after Dance; and The Mask and The Ghost, by Zaffonato, after Reynolds 3

The Property of a Collector recently deceased

(Sold by Order of the Executors).

DRAWINGS.

Unframed.

204 George III, and other portraits, *in chalk* 6

205 Studies of Ships for the picture of the Battle of the Nile, by Sir W. Allan, R.A., *in pencil*; and two others of Horses 7

206 Studies of Heads, Arms, Hands and Legs, by Sir W. Allan, R.A., *in chalks* 24

207 Figure Studies, Animals, etc., by Sir W. Allan, R.A., *in chalks* 42

208 Sketch of the Murder of Henry VI; Æsculapius discovered by Shepherds, and A Martyrdom, by Richard Dadd, *in water-colours* 3

209 A Wood, with stream and two figures; and Rocks, by H. G. Duguid; Ball given on Coming of Age of Marquis of Hastings, by Lady Lowden; and five other drawings, *in pencil and water-colours* 8

210 Leading in the Winner, by John Leech, *in pencil* 1

211 Portrait of a Man, by Sir P. Lely, *in crayons* 1

212 Church of the Jesuits, Antwerp; Hotel de Ville, Antwerp; and two others of Antwerp, by David Roberts, *in pencil and sepia* 4

213 Antwerp Cathedral, and three others of Antwerp Houses and Streets, by David Roberts, *in pencil and sepia* 4

214 Figure Studies at Antwerp, by David Roberts, *in sepia* 3

215 Lucerne, Sept. 1851, and Fortress of Gratz, Oct. 26th, 1851, by David Roberts, *in water-colours* 2

216 Venus and Cupid; Cupid; and Street Crier, by T. Rowlandson 3

217 Rustic Courtship, and The Ferry, by T. Rowlandson 2

218 Dryden's Lydia, by T. Rowlandson 1

219 Farmyard with stream, figures seated in the foreground, by T. Rowlandson, 1817, *a fine drawing in water-colours* 1

220 Throwing Dice, by T. Rowlandson 1

221 An Old Beau; and Figures inside a Cave, by T. Rowlandson 2

222 Portraits of Officers and Men of Scots Fusilier Guards, 2nd Dragoons, and 11th Hussars, by G. Thomas, *in pencil and crayon* 13

223 Sketches for Wilkie Collins' "Armadale," by G. Thomas, *in pencil, pen and sepia, with woodcuts of many of the drawings* 84

224 Studies of Flowers, Birds and Animals, by T. Uwins, R.A., *in pencil, pen and water-colours* 28

225 The Bachelor, by H. Wigstead, *in water-colours*, with the engraving of the same 2

226 Views of Rome, Porto Fino, Florence, etc., by Andrew Wilson, *in pencil* 8

227 Views of Genoa, by Andrew Wilson, *in pencil* 5

228 Distant View of a Town; A Wood; and another, by Andrew Wilson, *in water-colours and sepia* 3

229 Lake near Aberdour, *in chalks*; and two other Views of Aberdour, *in pencil*, by Andrew Wilson 3

230 Near Sandhurst, 1814, *in pencil*; and Marlow, *in chalks*, by Andrew Wilson 2

231 Drawings, by Indian and Japanese artists 13

ENGRAVINGS.

232 Lady Grosvenor, by S. Cousins, after Sir T. Lawrence, *proof before the title, fine* 1

233 Serena, by J. Jones, after G. Romney 1

234 Miss Bingham, by F. Bartolozzi, by Sir J. Reynolds, *proof before all letters* 1

235 Miss Stephens, by Cooper, after Harlow; The Brothers, by Lewis, after Lawrence; Thais, by Levasseur, after Greuze; and Lady Grey Egerton, by Hall, after Hayter 4

236 The Bird, by J. Dean, after Reynolds 1

237 Infancy (Master Hare), by R. Thew, after Reynolds 1

238 "Gone Away!" by R. G. Reeve, after H. Alken; and four other Sporting prints 5

239 Marquis of Huntly, by V. Green, after Vandyck 1

240 Sir Thomas Wharton, by V. Green, after Vandyck 1

241 Mrs. Bunbury, by J. Watson, after Reynolds 1

242 Duchess of Bolton, and Lady Essex Mostyn, by J. Smith, after Kneller 2

243 Miss Oliver, by Marchi, after Reynolds; Sir D. Wilkie, after Beechey; and Marquis of Tavistock, after Reynolds 3

244 Rembrandt, by W. Pether, after Rembrandt 1

245 LORD NEWTON, by C. Turner, after H. Raeburn, *fine* 1

246 Dr. Hamilton, by C. Turner, after Raeburn 1

247 James, Duke of Richmond, by R. Earlom, after Vandyck, *very fine, large margins* 1

248 Andreas Rivetus, William de Ryck, Gellius de Borema, Ephraim Bonus, and other early Dutch portraits, by Suyderhoef, Visscher and Lyvyns 9

249 John de Wit, by L. Visscher 1

250 Antoine Vitré; Comtesse de Bossu and two others, by I. Morin 4

251 Viscount Chaworth; Margaret Smith; Countess of Carlisle; Viscount Grandison; and four other Portraits by Lombart and Gunst, after Vandyck 8

252 Henrietta Maria, by P. de Jode, after Vandyck; and Charles I, by Gunst, after Vandyck 2

253 John, Count of Nassau, and Family, by Baron; Sir Balthazar Gerbier and Family, by Walker; Nicholas Vander Borcht, by Vermeulen, *two impressions*; Children of Charles I, by Cooper; and Philip, Earl of Pembroke, and Family, by Baron, all after Vandyke 6

254 Claude Thevenin, by and after R. Nanteuil 1

255 Ferdinand de Neufville, by Nanteuil, after Champaigne, *second state* 1

256 John Frederick, Duke of Saxon, by Georg Pencz 1

257 Rembrandt's Colour Grinder, by C. I. Garbrand; Jew Rabbi, by P. Louw; and two others, all after Rembrandt 4

258 Sir Thomas More, mezzotint, by S. Taylor, after Holbein, *not mentioned by Chaloner-Smith*; John de Montfort, by Prenner; and Justice de Merstraten, by Leonart, after Vandyck 3

259 Martin Rychart, by J. R. Smith, after Vandyck, *proof* 1

260 Charles II, by A. Blooteling, after Sir P. Lely, *fine* 1

261 Gevartius, by J. Graham, after Vandyck, *proof before all letters* 1

262 W. Dobson, by G. White, after Dobson; Fiamingo, by J. McArdell; and three other Mezzotints 5

263 Countess of Stamford, by R. Tompson, after Lely; St. Agnes, by J. Smith, after Kneller; and one other 3

264 Helena Forman, by J. McArdell, after Vandyck, *proof* 1

265 The Royal Infant, by F. Bartolozzi, after R. Cosway, *open-letter proof*; Phyllis, by H. Sintzenich, after C. Dolci; and three others 5

266 William II, Prince of Orange, by G. Von Michelis, after Vandyck, *large margins* 1

267 Baron Wandesford, by J. Watson, after Vandyck; William Bleamire, by J. Young, after Lawrence; and another 3

268 Saint Cecilia (Lady Hamilton), by G. Keating, after G. Romney 1

269 Prince Gagarin and Family, by C. Watson, after Sir J. Reynolds; and William Frederick, Duke of Gloucester, by C. Watson, after Reynolds 2

270 Sergeant Major Patrick Gould, by J. Young, after G. Watson 1

271 Lady Pitt, by W. Say, after M. W. Sharp, *open-letter proof* 1

272 The Flower Girl, by J. Young, after I. Zoffany 1

273 Mrs. Sandys, by Corbutt, after Cotes 1

274 Caleb Whitefoord, by S. W. Reynolds; Richard Robinson, by Houston; Joshua Sharpe, by C. H. Hodges, *open-letter proof*; and five others, all after Sir J. Reynolds 8

275 Portraits and Fancy Subjects, by S. W. Reynolds, after Sir J. Reynolds, *some proofs* 16

276 Duchess of Devonshire; Mrs. Robinson; Lady Salisbury; and other Portraits of Ladies, by S. W. Reynolds, after Sir J. Reynolds, *all proofs* 9

277 Plates from the "Gems of Art," by C. Turner, S. W. Reynolds, W. Ward, Lupton and Bromley 28

278 Caricature Portraits of Celebrities, by R. Dighton, *coloured* 27

279 Subjects, after G. Morland; Groups of Children, by C. M. Metz; and other Fancy Subjects 19

280 Avec ou Dessus, by P. M. Alix, *aquatint*; and other French Subjects, after Greuze, Watteau, etc. 11

281 Plates II, III, IV and VI from Lady Hamilton's Attitudes, by G. T. Stubbs 4

282 Lithographs of Views, Portraits, etc., by S. Prout, J. Linnell and others 30

283 Time Clipping Cupid's Wings, by V. Green, after Vandyck; and other Mezzotints, after Murillo, Rubens and Procaccini 6

284 Lucas Vorsterman; William de Vos; Paul Du Pont, *two impressions*; and Judoc de Momper, *two impressions*, etchings by A. Vandyck 6

285 Peter Breughel, *two impressions*; Justus Suttermans, *two impressions*; Francis Franck; John de Wael, *two impressions and one facsimile*; John Breughel, *modern impression*; Ecce Homo!; and Titian and his Mistress, etchings by A. Vandyck 10

286 A. Colyns de Nole; Jacob Jordaens; A. De Coster; and five other Portraits, by P. de Jode, after A. Vandyck 8

287 Henry Van Balen, *two states*; John Wildens; G. de Crayer; and four others, by P. Du Pont, after A. Vandyck 8

288 Paul Pontius, *second state*; P. P. Rubens; J. Van Ravesteyn; Marie de Medicis; and six other Portraits, by Paul Pontius, after A. Vandyck 10

289 Artus Wolfart, *second state*; Adrian Brouwer; Sebastian Vranck; and seven others, by S. Bolswert, after A. Vandyck 10

290 Wenceslaus Coeberger, *two states*; John van Milder, *two states*; John Livens; Lucas Vorsterman; and Peter Stevens, *first and fourth states*, by L. Vorsterman, after A. Vandyck 8

291 H. Vanden Eynden, *second state*; Sir Anthony Vandyck; C. de Mallery; and eight others, by L. Vorsterman, after A. Vandyck 11

292 Thomas Willeboirts Bosschaert, by Visscher, *first state*; Margaret Lemon, by Lommelin; Sir Kenelm Digby, by Voerst; William Hondius, by W. Hondius; and six others, by Voerst, Clouwet, Stock and Galle, all after A. Vandyck 10

293 Marquis de Mirabelle, by Blootelingh; Maria Margaret de Barlemont, by Neefs; and twelve other Portraits, after A. Vandyck 14

294 Helena Forman, by Sailliar, after Vandyck, *proof before the title* 1

295 The Valet; and the Lady's Maid, by A. De Bosse 2

296 Francis Moore, by W. Faithorne; Charles, Earl of Carlisle, by Faithorne; and other Portraits, by Edelinck, Pass, Vorsterman, etc. 34

297 Ferdinand, Archduke of Austria, by Pontius; and other Portraits and Subjects, after Vandyck 28

298 Teniers' Kitchen, by Mitchell, after Teniers, *proof*; and other Subjects 17

299 Dives and Lazarus, and other subjects, by Aldegrever; and two copies 10

300 Pacienta, and three others, by H. S. Beham 4

301 Deer, after A. Dürer; Female Costumes, Views, etc. by W. Hollar 18

302 Charles II, Lady Guldeford, and other portraits, by W. Hollar 11

303 The Four Seasons, and a duplicate of Spring, by W. Hollar 5

304 One of the Foolish Virgins, by Martin Schongauer; Baptism of Christ, by Agostino Veneziano; The Two Electors of Saxony, by L. Cranach; and six others by Hopfer, Pencz, etc. 9

305 The Visitation; St. Madeleine standing on the Clouds; St. Christopher; and four others, by Lucas Van Leyden 7

306 Shipping and Landscapes, by R. Zeeman 24

307 Animal Subjects, by Paul Potter, Karl du Jardin, and N. Berghem 23

308 Landscapes, by A. Van Everdingen 38

309 The Louvre, and other subjects, by Callot and Della Bella 13

310 Landscapes, by Ruysdael, A. Waterloo, H. Van Swanevelt, and Weirotter 44

311 Views, by Piranesi; and others, by Kolbe, Dietricy, Fyt, etc. 28

312 The Circumcision (*Bl.* 21); The Beggars (*Bl.* 146), *third state*; and The Virgin and Child (*Bl.* 34), by Rembrandt 3

313 The Raising of Lazarus (*Bl.* 47); The Nativity (*Bl.* 45); Philon the Jew (*Bl.* 266), by Rembrandt; and nine others, *some copies* 12

314 Etchings, by and after A. Van Ostade 16

315 Les deux Chanteurs, *first state*, and Boors Drinking, *second state*, both by A. Dusart; and Beggars, by Van Vliet 9

316 La femme portant un panier, *first state*; The Peasant at the Window; and other subjects, by C. Bega 12

317 Divine Love, by Jerome Wierix; Early copies of Dürer's Great Horse and Little Horse; and other etchings by Dutch and German artists 17

318 Erasmus of Rotterdam, by A. Dürer 1

319 Christ bearing the Cross; Mary by the Wall (*B.* 40); Christ seated (*B.* 22); and The Dancers (*B.* 90), by A. Dürer 4

320 Set of the History of Joseph (*B.* 19 *to* 23); Beggars (*B.* 143); Christ crowned with thorns (*B.* 68); Temptation of Christ (*B.* 41); and Lady and Gentleman, hawk on hand (*B.* 145), by Lucas Van Leyden 9

321 Woodcuts, by Hans Schauflein, Hans Baldung Grün, and Van Gamperlin 8

322 The Annunciation; Marcus Curtius; Temptation of St. Anthony, and other subjects; woodcuts by Lucas Cranach 8

323 Early Woodcuts, by German Masters 14

324 Hugo Goltzius, by Van Sichem; The Crucifixion, by G. Porta del Salviati; and other woodcuts 7

325 Life of the Virgin, by Marc Antonio Raimondi, after Dürer; and Plate I, by Dürer 2

326 St. George; St. Christopher; St. Martin; and other woodcuts, by Dürer 14

327 Design for embroidery; The Rhinoceros; The Adoration of the Magi, *two impressions*; and four other woodcuts 8

328 Life of the Virgin, woodcuts by A. Dürer 19

329 The Great Passion, woodcuts by A. Dürer 12

330 The Great Passion, woodcuts by A. Dürer 7

331 The Attempted Martyrdom of St. John; The Four Angels holding the Winds; The Seven Angel Trumpeters; and other of the larger woodcuts by A. Dürer 15

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333 Venetian and other Views and Landscapes, by Antoni Canaletti 15

334 The Virgin and Child; and another, by Barthelemi Coriolano 2

335 The Adoration of the Shepherds, by A. Caracci; and others, by Marc Antonio, Salvator Rosa, etc. 23

336 An Interior, by D. Van Bremden; St. Francis, by A. Wierix; The Transfiguration, by Ghisi; etc. 54

337 Soldiers with prisoners, by the Maître au Dé; Venus, by Marco da Ravenna; and other early Italian etchings 23

338 The Holy Family, after Dürer; Angelica and Medor; and other subjects, by Marc Antonio 10

339 Religious and Fancy Subjects of the Italian, Dutch, and Spanish Schools *a parcel*

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341 H. Bone, *mezzotint*, by F. C. Lewis, after Harlow; Chaucer, by Vertue; Madlle. Ludens, by Debucourt, after Rubens; and other portraits 50

342 Bull Baiting, *mezzotint, published by Sayers;* Gate of St. Denis, Village of Chaillot, and The Louvre, *aquatints*, by F. C. Lewis, after Girtin, etc., *some in colours* 10

343 Virgin and Child, after Fra Bartolommeo; Arundel Society chromolithograph; Italian Landscapes, by T. Lupton, after Revd. Edward Bury; and other engravings, by Woollett, etc. 68

MODERN ETCHINGS.

344 The Sailor's Infancy; Girls Winnowing; At the Well; and three others, by Feyen-Perrin 6

345 Fabrique des Cuirs Forts; Canal near Rotterdam; and six others, by Jongkind 8

346 A Harbour, by Stephen Parish of Philadelphia; Bait Gatherers, by R. Macbeth; and others, by Huson, Chattock, Heseltine, etc. 13

347 The Wine Drinkers; Francis Seymour Haden; and two others, by W. Strang 4

348 Modern Etchings, by G. S. Fenner, Lepicié, Jacquet, and others 29

349 Sappho, by E. Scriven, after Westall, *printed in colours, framed* 1

350 Charles I, by W. Sharp, after Vandyck, *framed* 1

DRAWINGS.

351 Pagoda at Jumba Kist; The Smoker, after Ostade; and another 3

352 Study of a Child, by A. Caracci; Cattle, by Berghem; Female Figures, by Jacopo Fiorentino; and two others, *all in red chalk* 5

353 Dancers, by Daniel Lintmeyer; Design for a stained glass window; and four others, *pen drawings* 6

354 A Farmyard, and A Mill, by Van Goyen, *in pencil and chalk* 2

355 Design for a Ceiling, by G. W. Neunhertz; A Figure Study, by Giovanni Bologna; and three others, *in sepia* 5

356 Martyrdom of St. Sebastian, by G. A. Bazzi; Two Figures, by De Vos; and two others, *in sepia* 4

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17 St. James' Palace; Buckingham House, and Kensington Palace; *aquatints, from Pyne's Royal Residences* 34

18 Views of St. James' Park, St. James' Square, Northumberland House, etc., *line plates, published by Laurie and Whittle, Bowles and Carver, and others* 27

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30 Abraham Langford, *mezzotint, engraver unknown, rare* 1

31 A Portrait of a Man, *mezzotint, proof before letters*, by Thomas Frye (?) 1

32 A Plan of Hyde Park, 4th June, 1799, when 66 Volunteer Corps was reviewed; and Plan of Hyde Park, 4th June, 1800, showing the position of the Volunteer Corps at the review, by Neele, after C. Random, *coloured* 2

33 O Jib Be Way Indians, by M'Gahey, after G. Catlin, *coloured lithograph* 1

DRAWINGS.

34 Water Gate, York Buildings, by E. P., 1797, *water-colour drawing*; and Designs for a proposed Railway on the Thames Embankment 6

35 The Encampment in the grounds of the British Museum, by J. Gillray, *in water-colours* 1

36 The Magazine, Hyde Park, *in pencil*; Palace of Edward III near Canonbury House, *in water-colours*; and other Sketches, *in pencil, water-colours and in oil-colours* 24

37 Old Boswell Court, Shire Lane; Demolition of Entrance to Clement's Inn, Strand, 1867, and Clement's Lane, by James Leigh, *in pen-and-ink*; and another of a Building in Chancery Lane 4

38 Sketches in pen-and-ink, by A. S. Hartwick, A. S. Boyd, Phil. E., H. Johnson and others 15

Framed.

39 Countess Spencer and Lord Althorp, by S. Cousins, after Reynolds; Lady Caroline Montagu, by and after the same; and Princess Mary of Gloucester, by and after the same 3

40 Mrs. Siddons, by R. B. Parkes, after Gainsborough; and Mrs. Siddons, by N. Kennedy, after Lawrence, *printed in colours* 2

41 Lady Hamilton, by Stephenson, after Romney, *proof*; Girl with parrot, by Atkinson, after Millais, *signed proof*; and a Photogravure of John Hare, *signed* 3

42 Lady Camden, by H. T. Greenhead, *signed proof*; Duchess of Devonshire, by the same, *signed proof*; and Viscountess Townshend, by the same 3

43 Hon. Mrs. Currie, by Milner, after Romney, *proof*; and Lady Carrington, by Wehrschmidt, after Lawrence 2

44 Lady Fane, by Cormack, after Lawrence, *signed proof*; and A Girl's Head, by Cormack, *proof* 2

45 Adrian Pulidopareja, by W. Hole, after Velasquez; and a Cavalier, by and after the same 2

46 Mrs. Tickell, by T. G. Appleton, after Gainsborough, *signed proof* 1

47 Lady Anne Fitzpatrick, by S. Cousins, after Reynolds; and Child with grapes, by J. R. Jackson, after Reynolds, *signed proof* 2

48 Lady Sondes, by F. Atkinson, *signed proof*; and Mrs. Robinson, by H. T. Greenhead, after Reynolds, *signed proof* 2

49 Clarissa, by Laguillermie, after Millais; and two Photogravures of Charles II and Lord Wharton 3

50 The Old Garden, by R. W. Macbeth, after Millais; Daisy Field, by J. MacWhirter, *signed proof*; and another, by D. Law, *signed proof* 3

51 Procession of King Edward VI, by Basire; Procession of Queen Anne through the Strand, by G. Vertue; Procession of Louis XIV over the Pont Neuf, by Heuchtenberg; and a large Photograph of Richard II 4

52 Installation of Alderman Newnham as Lord Mayor, by B. Smith, after Miller; Death of the Earl of Chatham; and the Royal Academicians, by Bestland, after Singleton, *open-letter proof* 3

53 Broad Street Riot, by Heath, after Wheatley 1

54 Exhibition of Royal Academy, 1787, by Martini, after Ramberg; Knights of the Bath at Dinner and companion Print, by Pine, after Highmore; and another 4

55 The Piazza, Covent Garden; The Horse Guards, Whitehall; Cleveland Row, St. James' Palace; and St. Paul's, Covent Garden 4

56 Inside and Outside of the Royal Exchange, by Bartolozzi, after Loutherbourg, a pair 2

57 Church of Lichfield, by Jukes, after Buckler, *in colours*; and Saint Wilfrid's Church, Ripon, by Reeve, after Buckler, *in colours* 2

58 Salisbury Cathedral, by F. C. Lewis, after Buckler; Canterbury Cathedral, by and after the same; and Lincoln Cathedral, by Reeve, after Buckler 3

59 Westminster Hall and Abbey, by Havell, after Sendall, *printed in colours* 1

60 Ely Cathedral, by Dubourg, after Anslow; and Ely Cathedral, by Burgess 2

61 St. James' Park, large View by Rigaud, 1736; Buckingham Palace, by Miller; and The Navy Office, by Taylor 3

62 Kensington Palace, by Tinney, after Highmore, *three different views*; Carlton House, by Woollett; and Westminster Abbey 5

63 Cheapside, by Baynes, *coloured lithograph*; White Hart Tavern, by P. Thomas; The Sir Paul Pindar, by P. Thomas; and four others 7

64 Mrs. Siddons as the Grecian Daughter, by Caldwell, after Hamilton; The Trial of Queen Catherine; and two other Portraits of Mrs. Siddons 4

65 J. P. Kemble as Cato, by S. W. Reynolds, after Lawrence, *proof* 1

66 Kemble as Richard III, by Bartolozzi, after Hamilton; Kean as Richard III, by C. Turner, after Halls; and Garrick, by Josey, after Gainsborough 3

67 Garrick, by V. Green, after Gainsborough, *fine* 1

68 Mrs. Siddons, by F. Haward, after Reynolds 1

69 Garrick as Richard III, by Dean, after Dance; Garrick, by C. Watson, after Pine; and Garrick in the Green Room 3

70 Garrick and Mrs. Cibber, by McArdell, after Zoffany; and another of Garrick, *proofs* 2

71 Thomas King and Mrs. Baddeley, by Earlom, after Zoffany, *proof*; and Cowell and Bensley, by V. Green, after Mortimer, *proof* 2

72 Margaret Woffington, by Faber, after Pickering; Harry Woodward, by J. Watson, after Reynolds; Cooke, by Woodman, after De Wilde, *coloured*; and Mrs. Oldfield 4

73 Countess of Bedford, by Robinson, after Vandyck; H. Purcell, by Zobel, after Closterman; Sir Joseph Banks, by Schiavonetti, after Phillips; and three other Portraits 6

74 Miss Linwood, by P. W. Tomkins; M. Maittaire, by Faber; and five other Portraits 7

75 Sir Thomas Wharton, by V. Green, after Vandyck; and Charles I and Henrietta Maria, by G. Vertue, after Vandyck 2

76 Mrs. Fenhoulet, by J. McArdell, after Reynolds 1

77 Miss Magill, by J. Watson, after Reynolds 1

78 Solway Moss, and Entrance to Calais Harbour, after J. M. W. Turner; and ten other Photographs and Prints 12

79 South-west View of St. Germans Priory, Cornwall, by S. Buck, *pen and wash drawing* 1

80 Queen's Head Inn, by C. Allbon, *in water-colours* 1

81 Portrait of a Lady, *in crayons*; and a Portrait of a Lady, by L. Lindsell, *in oil colours* 2

Various Properties.

82 Anne, Empress of Austria, by A. Sadeler; Christopher d'Assonville, by J. Wierix; Hadrian Junius, by Allardt; Frederick William of Brandenburg, by J. Swelinck; and four others 8

83 Catlin's North American Indian Portfolio; Hunting Scenes, etc., coloured lithographs, with title and list 31

84 Thirty-three Old Master drawings, *in crayon, pen and sepia, bound in a volume* 1

85 Studies of Figures, *in chalk and pencil, bound in a volume* 1

86 Wherries and Vessels at anchor, *in pen and wash*; and A Battle Scene, by Salvator Rosa 2

87 The Bull, *three proofs*; The Lion, The Tiger, The Elephant and The Zebra, *woodcuts*, by Thomas Bewick 7

88 Etchings, by Sir D. Wilkie, 1824, *on four sheets* 7

89 The Milk Girl; The Cottage Girl; and Landscapes, after Gainsborough; Plans, etc. 19

90 The Countesses, by P. Lombart, after Vandyck 12

91 Miss Adams, by F. C. Lewis, after Lawrence, *tinted*; The Family of Sir Thomas More, by C. de Mechel, after Holbein; and other portraits 20

92 Revd. William Mason, by Doughty, after Sir J. Reynolds, *proof* 1

93 Mouton, the guitar player, by Audran, after De Troy 1

94 Mrs. Hale as Allegro, by T. Watson, after Reynolds 1

95 The Great Harry, warship, by P. Canot, after H. Holbein 1

96 The Holy Family, *large early woodcut*, after Rubens; and Old Master engravings, by Both, and others 38

W. HOLLAR.

97 Hans Von Zurch; Dr. Chambers; Hans Holbein; and another of Holbein, by Vorsterman 4

98 Lord Denny; Lady Guldeford; and other portraits 14

99 The Descent from the Cross, *from the W. Esdaile collection*; Plates from the Dance of Death; etc. 37

100 Anne Boleyn, *two impressions*; and The Lady with the Chalice 3

101 Anne of Cleves, after Holbein 1

102 Jugs and Vases, after Holbein 4

103 The Funeral Procession of Henry IV, *long strip on roller* 1

A. DÜRER.

104 The Life of the Virgin, *woodcuts* 20

105 The Life of the Virgin, with the title, *woodcuts* 13

106 The Bath; The Crucifixion, St. Catharine, and other subjects, by A. Dürer; St. Helen, St. Bridget, and St. Elizabeth, by H. Burgkmair; and other woodcuts, *mounted in a volume*; and three others, *loose* 10

107 The Passion of Our Lord, *woodcuts, uniformly mounted and in a solander case* 12

108 Old Master Engravings, by Rembrandt, Both, and others, *in a volume* 92

109 La Danse des Nymphes, by Desnoyers; and other engravings *a parcel*

J. M. W. TURNER'S LIBER STUDIORUM.

110 Plates 8, 10, 11, 17, 27, 29, 34, 36, 37, *are in the first state;*
Plates 7, 12, 18, 19, 20, 21, 22, 26, 28, 30, 31, 32, 33, 35, 38, 39, 40, 41, 45, 52, 53, 54, 55, 56, 62, 64 and 67, *are in the second state;*
Plates 1, 2, 3, 4, 5, 9, 13, 14, 15, 16, 23, 24, 25, 42, 43, 46, 47, 48, 49, 50, 51, 57, 58, 59, 60, 61, 63, 65, 69, 71, *are in the third state;*
Plates 6, 44, 68, 70, *are in the fourth state*; and
Plate 66 *is in the fifth state.*
Seventy-one plates, and a lithograph of J. M. W. Turner entitled "The Fallacy of Hope" 72

111 Lady with two children, by H. Houston, after Revd. Wm. Peters, *printed in colours* 1

112 Master Lambton, by S. Cousins, after Sir T. Lawrence 1

113 Prince Charles Edward Stuart, in female dress, by J. Williams 1

114 Le Prince de Galles et La Princesse Sa Soeur (Prince James Francis Edward Stuart and sister), by J. Smith, after N. de Largillière 1

115 James, Duke of Monmouth, by Vander Vaart, after Wissing 1

116 The Affectionate Brothers; and Lord Grantham and Brothers, by Bartolozzi, after Sir J. Reynolds, *pair* 2

117 Boy in a Venetian dress, by J. Dean, after Reynolds, *proof* 1

118 MRS. WHITBREAD, by S. W. Reynolds, after J. Hoppner, *proof before letters* 1

119 Mary Lady Boynton, by Wilson, after Cotes; Miss Harriet Parrot, by V. Green, after Falconet; William Robertson, by Dixon, after Reynolds, *proof before letters*; and three other portraits 6

120 William Lord Newbattle and Lady Elizabeth Kerr, by V. Green, after C. Read, *proof before letters* 1

121 Lord Nelson, by R. Laurie, *proof before letters, state not mentioned by Chaloner Smith* 1

122 ELIZABETH, DUCHESS OF MANCHESTER, by J. Watson, after Sir J. Reynolds, *first state, very fine* 1

123 Rachel, Countess of Southampton, by J. McArdell, after Vandyck, *first state, very fine and large margins* 1

124 The Unlucky Boy, by P. Dawe, after H. Morland, *proof* 1

125 A Conversation, by S. Paul, after Jan Steen, *proof*; The Philosopher, by S. Paul, after Rembrandt, *proof*; and two other mezzotints 4

126 Nuptial Felicity and Nuptial Blessing, by S. Paul, after J. B. Greuze, *pair, proofs before all letters* 2

127 Brood Mares; Lion and Stag, *proof before letters*, both by B. Green, after Stubbs; and a Lion, *proof before letters* 3

128 Sheerness, Devonport, Woolwich, and other large views, by S. and N. Buck 10

129 Battle of Salamonde; Siege of Badajos, and other battles; Col. Mordaunt's Cockfight, by Earlom, after Zoffany, *etching*; and other engravings

130 Frontispiece for The Map of Asia, by R. Earlom, *pencil drawing*; View of a Continental Town, *in water-colours*; and other drawings, *in chalk and water-colours* 7

131 The Houses of Parliament. A very large and interesting collection of engravings, drawings, photographs, newspaper cuttings and autographs, illustrating the history of the two Houses from 1215 to 1860, *mounted in eight volumes.* The following are a few of the items included in the collection: Scotland Yard, by Rooker, after P. Sandby; Lord Somers, by J. Smith, after Richardson; William Bromley, by J. Smith, after M. Dahl; Simon Lord Harcourt, by J. Simon, after Kneller; Thomas Lord Parker, by Kyte, after Kneller; Lord Wilmington, by Pelham, after Kneller; Peter Lord King, after M. Dahl; The Trial of Lord Lovat, by J. Basire; Trial of Warren Hastings, by Pollard, after E. Dayes, *aquatint*; Uniforms of the Westminster Volunteers, after Rowlandson, *coloured*; Lord Erskine, by Clint, after Lawrence; Assassination of Spencer Perceval, by Dubourg, after Clark, *coloured*; several drawings, *in water-colours, sepia and pencil*, relating to the Fire at the Houses of Parliament in 1834; water-colour drawing of The Horse Guards' Parade; wash drawing of St. Stephen's Hall, and the lithograph of the same; drawing of Commons' Lower Waiting Hall, and the lithograph; Parliament Square, *water-colour drawing*

132 The Town of Dunkeld, by J. Clark, *aquatint, printed in colours* 1

133 The City of Glasgow, by J. Clark, *aquatint, printed in colours* 1

134 The Town of Linlithgow, by J. Clark, *aquatint, printed in colours* 1

135 The Town of Peebles, by J. Clark, *aquatint, printed in colours* 1

The Property of G. B. Céresa, Esq.

of Bullbrook Farm, Horsham.

136	A Dutch School, by V. Green, after Jan Steen	1	
137	Robert Lord Romney, by Finlayson, after Sir J. Reynolds; and Frederick Duke of York, by J. Jones, after Reynolds	2	"
138	Stuck Fast, and Knee Deep, by Duncan and E. Harris, after Henderson, *in colours*	2	
139	The Tobacco Box, by Verhelst, after H. Walton; and Annette and Lubin, by Verhelst, after E. Crewe, *printed in colours*	2	
140	Villager, and Cottager, by J. P. Levilly, a pair, *printed in colours*	2	
141	L'Amant Multier, by Maradan, after Dralling, *printed in colours*	1	
142	Hebe, by A. Zaffanato, after R. Cosway; and Air, by A. Zaffanato, after W. Hamilton, *printed in colours*	2	"
143	The Happy Family, by Thouvenin, after Wheatley, *printed in colours*	1	"
144	The Storm in Harvest, by Thouvenin, after Westall, *printed in colours*	1	"
145	Perdita discovered by the old Shepherd, by Bartolozzi, after J. Laporte; and The Tempest, by Bartolozzi, after De Loutherbourg, *printed in colours*	2	
146	Peace, by and after C. Josi, *printed in colours*	1	"
148	Travellers, by W. Ward, after G. Morland, *open-letter proof, large margins*	1	
149	Cottagers, by W. Ward, after G. Morland, *open-letter proof, large margins*	1	
150	Preparing for Market, and Going to Labour, by R. Earlom, after F. Wheatley, the pair	2	
151	The Encampment at Brighton, and The Departure from Brighton, by J. Murphy, after F. Wheatley, the pair	2	

Framed.

152 The English Fireside, and The French Fireside, by P. W. Tomkins, after Ansdell, the pair, *coloured* 2

153 George Morland, by W. Ward, after R. Muller, *printed in colours, fine* 1

154 The Public House Door, by W. Ward, after G. Morland 1

155 Stable Amusement, by W. Ward, after G. Morland 1

156 Rubbing down the Post Horse; Watering the Horse; Outside the Inn; and Drying Linen, after G. Morland, *coloured etchings* 4

157 Transplanting of Teeth, by T. Rowlandson, *in colours* 1

158 The Inn Yard on Fire, by T. Malton, after Rowlandson, *in colours* 1

159 A Sudden Squall in Hyde Park, by T. Malton, after Rowlandson, *in colours* 1

160 A French Family, and An Italian Family, by S. Alken, after Rowlandson, the pair, *in colours* 2

161 Saturday Morning, or The Cottager's Merchandize, after W. R. Bigg, *mezzotint* 1

162 George III, by R. Dighton, *coloured*; Whitehall, by J. Maurer; Royal Exchange, by Bowles; and two Caricatures by G. Cruikshank 5

163 Beeswing, and Alice Hawthorn, by C. Hunt, after J. F. Herring 2

164 Changing Horses; All Right; Pulling Up to Unskid; and Waking Up, by J. Harris and C. Hunt, after C. Henderson, *plate III damaged* 4

DRAWINGS.

165 Miss Kitty O'Neill, by Anthony Stewart, *in water-colours; from the Thornhill collection* 1

166 Mrs. Siddons, by Anthony Stewart, *in water-colours; from the Thornhill collection* 1

167 A Driving Accident, by H. Alken, *in water-colours* 1

168 The Wood Gatherers, by G. Morland, *crayon drawing* 1

SECOND DAY'S SALE.

The Property of a Lady.

Framed.

LOT		
169	The Glorious 1st of June, 1794, by R. T. Pouncy, after R. Cleveley	1
170	Battle of the Nile, by T. Hollyer, after Capt. J. West, *open-letter proof*	1
171	Battle of Trafalgar, by J. Jeakes, after Whitcombe, *printed in colours*	1
172	Action between the "Brunswick" and "Le Vengeur" and "L'Achille," by R. Pollard, after N. Pocock, *printed in colours*	1
173	Battle of 1st June, 1794, by R. Dodd; The "Defence" after the Battle of 1st June, 1794, by Dodd, after Lieut. A. Becher; and another naval subject	3
174	Battle of La Hogue, by Woollett, after West; Lord Rodney's Action, 1782, by Mazell, after Luny; and India Vindicated	3
175	View of the Portico of the Senate House of Ireland, by W. Lowry, after Malton	1
176	William Pitt, by A. Cardon, after Edridge; and C. J. Fox, by S. W. Reynolds, after J. R. Smith, a pair	2
177	William Earl of Chatham, by J. K. Sherwin, after Brampton, *proof*; and Sir J. Reynolds, by J. K. Sherwin, after Reynolds	2
178	John Hunter, by Geller, after Reynolds; Joshua Wedgwood, by S. W. Reynolds, after Sir J. Reynolds; and Earl Fitzwilliam, by S. W. Reynolds, after W. Owen	3
179	James Smith, by H. Cousins, after Lonsdale; Sir Colin Campbell, by Zobel, after H. W. Phillips; John Gage, by Hodgetts, after Carpenter; and another	4

180 George Canning, by W. Ward, after Stewardson, *open-letter proof*; and Sir Robert Peel, by C. Turner, after Lawrence 2

181 Admiral Sir Charles Cotton, by H. Meyer, after J. Ramsay, *open-letter proof* 1

182 Francis Hargraves, by Jones, after Reynolds, *proof*; and a Portrait of a Gentleman, *proof before letters* 2

183 S. T. Coleridge, by W. Say, after Northcote 1

184 William Pitt, by G. Clint, after Hoppner, *cut at bottom* 1

185 W. Burton Conyngham, by Hodges, after C. G. Stuart, *large margins* 1

186 George, Earl of Aberdeen, by C. Turner, after Lawrence, *open-letter proof*; and Joseph Nollekens, by C. Turner, after Beechey 2

187 Lord Nelson, by Dick, after Knight; George IV, by T. Hodgetts, after Lawrence; and Duke of Wellington, by S. Cousins, after Lucas 3

188 Duke of Rutland, by J. Lucas, after G. Sanders, *proof*; and Lord John Russell, by Faed, after Grant, *proof before letters* 2

189 Duke of Clarence, by Ward, after Shee, *open-letter proof* 1

190 William Pitt, by S. W. Reynolds, after R. H. Porter; and the same, by Bromley, after Gainsborough, *open-letter proof* 2

191 Henry Addington, by Dunkarton, after J. S. Copley; and Mrs. Yates, by V. Green, after Romney 2

192 George III, by J. Ward, after Beechey 1

193 C. J. Fox, by S. W. Reynolds, after J. R. Smith; and W. Blake Kirwan, by Clint, after Shee 2

194 John Foster, by C. H. Hodges, after C. G. Stuart, *open-letter proof* 1

195 Garrick and Mrs. Cibber, by McArdell, after Zoffany, *proof before letters* 1

196 Walter Blake Kirwan, by W. Ward, after H. Hamilton 1

197 Henry Dundas, by J. Young, after Romney, *proof* 1

198 Sir Nathaniel Dance, by and after J. R. Smith 1

199 Lord Nelson, by E. Bell, after Beechey, *open-letter proof* 1

200 Sir David Baird, by T. Hodgetts, after Sir H. Raeburn 1

201 Lord Eldon, by H. Meyer, after Owen, *proof* 1

202 Thomas, Lord Manners, by S. W. Reynolds, after T. C. Thompson, *proof before all letters* 1

203 Henry, Earl of Danby; and Sir Thomas Wharton, by V. Green, after Vandyck 2

204 William Windham, by S. W. Reynolds, after Lawrence, *proof before letters* 1

205 Lord Nelson, by W. Barnard, after Abbott 1

206 J. P. CURRAN, by J. R. Smith, after Lawrence, *fine* 1

207 William Pitt, by G. Keating, after S. De Koster, *open-letter proof* 1

208 Henry Grattan, by C. Turner, after J. Ramsay, *open-letter proof* 1

209 Lord Nelson, by W. Say, after Sir W. Beechey 1

210 Edmund Burke, by J. Jones, after Romney, *no margins* 1

211 Richard Cumberland, by V. Green, after Romney 1

212 R. B. Sheridan, by J. Hall, after Sir J. Reynolds 1

213 C. J. Fox, by J. Jones, after Sir J. Reynolds; and Lord Richard Cavendish, by J. R. Smith, after Reynolds 2

214 Richard Robinson, by J. R. Smith, after Reynolds 1

215 HENRY GRATTAN, by V. Green, after F. Wheatley 1

216 EDMUND BURKE, by J. Watson, after Reynolds 1

217 Thomas, Lord Erskine, by G. Clint, after Lawrence 1

218 Thomas Percy, by W. Dickinson, after Reynolds; and Samuel Romilly, by S. W. Reynolds, after M. Cregan, *proof* 2

S. COUSINS.

219 Charles, Earl Grey; Sir Thomas Lawrence, and Thomas Campbell; all after Lawrence, *and proofs before the titles* 3

220 Earl of Durham, after Lawrence, *proof, large margins* 1

221 Thomas W. Croker, *proof before letters*, after Lawrence, *signed*; and Michael Faraday, after Pickersgill 2

222 Sir Robert Peel, after Lawrence, *proof* 1

223 Earl of Aberdeen, after Lawrence, *proof*; Sir J. W. Moncrieff, after J. W. Gordon, *signed proof*; and Earl de Grey, by Brett and S. Cousins, after W. Robinson, *proof* 3

224 Miss Croker, after Lawrence 1

225 Miss Macdonald, after Lawrence 1

226 Master Hope, after Lawrence, *proof* 1

227 Elizabeth, Countess Grosvenor, after Lawrence; and Nature (Calmady children), after Lawrence 2

228 Lady Harriet Peel, after Lawrence 1

229 Mrs. Wolff, after Lawrence, *proof, large margins* 1

230 Lady Dover, after Lawrence 1

231 Lady Lyndhurst, after Lawrence, *proof*; and Lady Wallscourt, by Phillips, after Lawrence 2

232 Duke of Marlborough, James I, Charles II, and William; all by J. Smith, after Kneller 4

233 John Cornelius, Doge of Venice, by J. Smith, after A. Cassana; and Francis Cornaro, by J. Smith, after C. D'Agar 2

234 Sir Thomas Bury, by J. Smith, after Richardson; and Mr. Isaac, by G. White, after Goupy 2

235 Charles, Earl of Derby, by A. Blooteling, *fine* 1

236 Sir George Rooke, by Williams, after Dahl, *fine* 1

237 Sir Isaac Newton, by J. McArdell, after Seeman 1

REMBRANDT (AFTER).

238 The Ship Builder, by C. H. Hodges 1

239 ACHILLES, by J. G. Haid, *proof, fine* 1

240 THE STANDARD BEARER, by W. Pether, *proof, very fine* 1

241 The Jew Rabbi, by W. Pether, *proof* 1

242 The Man with the Scroll, by J. G. Haid, *proof* 1

243 Rembrandt, by C. Townley, *first published state* 1

244 Rembrandt's Wife, by R. Earlom; and A Lady Reading, by Earlom, after F. Bol 2

245 Two engravings of J. P. Curran, with autograph letter of J. P. Curran to C. Butler; and A Money Bill signed by H. Grattan, to David La Touche, *with portrait* 2

246 A Bacchante, and Affection, by Bartolozzi, after Greuze, a pair, *coloured* 2

247 The Opening of the Great Industrial Exhibition, 1851, by George Cruikshank, *presentation copy with Cruikshank's autograph*; and three other Engravings 4

248 The Hobby Horse Dealer, by George Cruikshank, after J. S., *coloured* 1

249 Every Man on his perch, or Going to Hobby Fair, by J. R. Cruikshank; Every one his Hobby, *plates* 1 *and* 2; and The Epping Hunt, or Hobbies in an Uproar 4

250 Hobbies, or Attitude is Everything; A Family Party taking an Airing; Going to the Races; and The Lady's Hobby, *published by Tegg* 4

FRAMED.

283 A Gypsy Boy, by B. Pym, after Reynolds, *in colours*; Sleep, after A. Buck; and another 3

284 A Fruit Market, by Earlom, after Snyders; and Rubens' Son and Nurse, by Earlom, after Rubens 2

285 The Farrier's Shop, by W. Pether, after Garrard 1

286 A View of the East End of the Brewery, Chiswell Street, by W. Ward, after Garrard; and another View of the same, by Earlom, after Garrard 2

287 A View of Chiswell Street Brewery, by R. Earlom, after Garrard, *proof* 1

DRAWINGS.

T. H. NICHOLSON.

288 Sketch Book of Pencil Drawings of Figures, Trees, Military Costumes, etc., *dated* 1863 1

289 Thomas Henry Nicholson; Charles Churchill; Miss Fairbrother; and other Portraits, *in pencil and water-colours* 12

290 Illustrations to Nicholas Nickleby and other books 24

291 A Country Lane, by T. Rowlandson 1

292 Military and other Costumes; Views; Figure Subjects; and Illustrations to Dick Turpin, *in water-colours, pencil and etching, framed*

T. H. NICHOLSON.

293 Portrait of Thomas Henry Nicholson; and another Portrait, *both signed and dated* 1845, *in crayon, framed* 2

WATER-COLOUR DRAWINGS.

UNFRAMED.

H. BRIGHT, J. INNES, ETC.

294 Landscapes and River Scenes, etc., *various* 4

T. ROWLANDSON.

295 Market Scenes with numerous figures 2

T. ROWLANDSON.

296 Richmond Bridge, with figures and boats, a pic-nic party in foreground, 11 *in. by* 17 *in.* 1

T. ROWLANDSON.

297 Off to Gretna Green, 13 *in. by* 17 *in.* 1

T. ROWLANDSON.

298 Coaches at an Old Inn at Kew, 11 *in. by* 17 *in., mounted* 1

T. ROWLANDSON.

299 The Thames at Battersea, 11 *in. by* 17 *in., mounted* 1

OIL PAINTINGS.

FRAMED.

Various Properties.

DUTCH SCHOOL.

300 Camp Scene with horsemen, 9 *in. by* 15 *in., panel* 1

WOUVERMAN.

301 Cavalrymen with Supply Wagon, 12 *in. by* 10 *in., panel* 1

S. RUYSDAEL.

302 River Scene, with figures and animals in a boat, 10 *in. by* 13 *in., panel* 1

G. MORLAND.

303 Landscape with figures and animals outside a Country Inn, 27 *in. by* 36 *in.* 1

BEECHEY.

304 Portrait of a Lady with curling hair, wearing white dress and red cloak over shoulder, 30 *in. by* 25 *in.* 1

EARLY ENGLISH.

305 Portrait of a Lady with long curling hair to shoulder, white dress and green sash, 29 *in. by* 24 *in.* 1

HOPPNER.

306 Portrait of Mrs. Baxendale, of Stansted Hall, Essex, with short curling hair and fur coat, 29 *in. by* 24 *in., carved frame* 1

HOPPNER.

307 Portrait of a Lady, wearing bonnet with ribbon tied under chin, white fichu, dark dress and red cloak, 29 *in.* *by* 24 *in.*, *carved frame* 1

DAVID COX.

308 Sunshine after Rain, near Bettws-y-Coed, 17 *in.* *by* 24 *in.* 1

ENGLISH SCHOOL, 1862.

309 "The Empty Cot," 24 *in.* *by* 30 *in.* 1

G. CHAMBERS.

310 Coast Scene, with light-house and shipping, 4 *in.* *by* 5 *in.*;

E. MINOT.

311 Beach Scene and boats; and
Landscape, Bedd-Gellert, North Wales, a pair, 6 *in.* *by* 9 *in.* 3

MODERN CONTINENTAL SCHOOL.

312 Family Group of four Figures; Teaching Baby its Letters, *circular*, 12 *in.* *diam.* 1

TAINYI.

313 Woodland Scene, with lady watching a squirrel, 15 *in.* *by* 10 *in.* 1

WÜNNGER.

314 Head of a Man, wearing brown coat with green collar, $7\frac{1}{2}$ *in.* *by* $5\frac{1}{2}$ *in.* 1

C. SAINTON.

315 The Crossing Sweeper, 19 *in.* *by* 10 *in.* 1

C. SAINTON.

316 Silver-point Drawing: "Dawn," 31 *in.* *by* 22 *in.* 1

T. LUNY.

317 Two Men-of-War firing a Salute in Plymouth Harbour, *signed and dated* 1822, 26 *in.* *by* 38 *in.* 1

T. WHITCOMBE.

318 War Vessels firing a Salute in Dublin Bay, *signed and dated* 1790, 24 *in. by* 36 *in.* 1

D. CLOWES.

319 Shooting Pheasants, Woodcock, etc., *signed*, 24 *in. by* 34 *in.* 3

BROUWER.

320 Interior with three Dutch peasants smoking, 19 *in. by* 30 *in.*, *panel* 1

C. K.

321 Portrait of Dog "Shot," 24 *in. by* 18 *in.* 1

ENGLISH SCHOOL.

322 River Scene with figures on a barge, 10 *in. by* 13 1

T. CRESWICK.

323 Hilly River Scene, *circular*, 6 *in. diam.*; and

TENIERS.

Figure Subject, *circular*, 3½ *in. diam.* 2

WATER-COLOUR DRAWINGS.

H. E. TOZER.

324 A Rough Sea, *signed and dated* 1897, 9 *in. by* 28 *in.* 1

W. A. CLARKE.

325 Landscape and Sheep, 16 *in. by* 11 *in.* 1

DAVID COX.

326 Beach Scene with figures and boats; and

C. WHYMPER.

Sea Gulls (*two in one frame*) 2

EARLY ENGLISH.

327 Shooting, 12 *in. by* 9½ *in.* 2

OIL PAINTINGS.

MODERN.

328 Continental Archway ; and
House surrounded by a wall, a pair ; also
Archway and Buildings ; and
Welsh Landscapes, *in open Florentine frames*, a pair 5

ENGLISH SCHOOL.

329 River Scene with figures in a boat ;
Landscape with waterfall ; and
Forest Scene in Corsica, 1882 3

CUYP (AFTER).

330 River View with cattle, 18 *in. by* 24 *in.* ; and
River Scene with numerous boats, 18 *in. by* 21 *in.* 2

MODERN.

331 Landscape and Cattle : Milking Time, 18 *in. by* 21 *in.* ;
Coast Scene with figures on beach, 16 *in. by* 21 *in.* ; and
Sea-piece, with full-rigged ships and numerous figures in small boats, 21 *in. by* 30 *in.* 3

W. P. FRITH, R.A. (AFTER).

332 Rent-day Shooting Match, 16 *in. by* 26 *in.* 1

SCHOOL OF TITIAN.

333 Madonna and Child seated in a grove ; to the right in the background, a landscape with evening sky, 29 *in. by* 24 *in.* 1

A. CANALETTO.

334 Scene on the Grand Canal, with Campanile and other buildings ; boats and numerous figures in foreground, 36 *in. by* 54 *in.* 1

ITALIAN SCHOOL.

335 The Four Maries, 40 *in. by* 32 *in.* 1

EARLY ENGLISH.

336 Greenwich in the time of James I, 33 *in. by* 48 *in.* 1

WATER-COLOUR DRAWINGS.

D. H. McKEWAN.

337 Landscape with bridge in Co. Down, Ireland: The scene of a sanguinary encounter during the rebellion of 1798, 20 *in. by* 30 *in.* 1

W. COLLINGWOOD SMITH.

338 Interior of the Golden Altar, Rouen, France, 28 *in. by* 18 *in.* 1

W. BENNETT.

339 Harlech Castle, North Wales, 21 *in. by* 30 *in.* 1

W. BENNETT.

340 Lake of Thun, Switzerland, 16 *in. by* 27 *in.* 1

W. BENNETT.

341 Alpine Scenery, with river in foreground, 21 *in. by* 28 *in.* 1

W. BENNETT.

342 Swiss Mountain Scenery, 19 *in. by* 25 *in.* 1

REYNOLDS.

343 A Young Woman reposing on her right arm, with left shoulder bare, *on panel*, 14½ *in. by* 11½ *in.* 1

EARLY ENGLISH.

344 Classical Figure Subject: Angelica and Medora, *oval*, 6 *in. by* 5 *in.* 1

OIL PAINTINGS.

KNELLER.

345 Portrait of a Gentleman in wig, wearing ermine and scarlet cloak over armour, *oval*, 11½ *in. by* 10 *in. diam.* 1

DUTCH SCHOOL.

346 Landscape and Windmill, with man and boy fishing in foreground, 13 *in. by* 21 *in., panel* 1

HALS.

347 Two Figures at a repast, 12 *in.* *by* 15 *in.*; and Gilt Frames, 26 *in.* *by* 22 *in.* 2

DUTCH SCHOOL.

348 Portrait of a Lady, with loose fair hair, wearing yellow dress with lace trimming, 16 *in.* *by* 12 *in.*, *panel* 1

MAES.

349 The Violin Lesson, 37 *in.* *by* 51 *in.* 1

BOUCHER.

350 Full-length Portrait of a Lady in embroidered dress, 31 *in.* *by* 25 *in.* 1

FLEMISH SCHOOL.

351 Portrait of a Lady in crimson and lace dress, 24 *in.* *by* 19 *in.* 1

£0 1766 19 6 Mac

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith Street, Soho Square, W.

1917
Dec. 11
1050

CATALOGUE

OF

FINE ENGRAVINGS

MOSTLY IN COLOURS, AND

MODERN ETCHINGS

COMPRISING

A FURTHER SELECTION FROM THE SUPERB COLLECTION OF THE LATE

T. J. BARRATT, Esq. *of Bell-Moor, Hampstead,*

CONSISTING OF CHOICE ENGRAVINGS IN COLOURS, MANY AFTER GEORGE MORLAND, BY W. NUTTER, F. D. SOIRON, C. KNIGHT, W. WARD, AND OTHER FAMOUS ENGLISH ENGRAVERS, ALSO

FINE MEZZOTINTS BY D. LUCAS, AFTER JOHN CONSTABLE, R.A.;

MAGNIFICENT ENGRAVINGS IN COLOURS,

the Property of A. E. BELLAIRS, Esq.

MOSTLY AFTER GEORGE MORLAND, BY W. WARD, J. R. SMITH, W. SAY, ETC.; ALSO

SPORTING PRINTS, AQUATINTS, AND MEZZOTINT PORTRAITS,

MOSTLY IN COLOURS, *from a Private Collection;* AND

CHOICE MODERN ETCHINGS,

the Property of the late H. KINGSFORD-LETHBRIDGE, Esq. of Wood, Okehampton

(SOLD BY ORDER OF THE EXECUTORS);

of J. HUTCHINSON, Esq. 1, *Park Crescent, London, W.;*

of Lieut. W. STRANG-WATKINS, Shotton Hall, Shropshire,

AND FROM VARIOUS PRIVATE SOURCES,

COMPRISING FINE EARLY PROOFS BY J. M. WHISTLER, SIR SEYMOUR HADEN, A. ZORN, M. BAUER, F. BRANGWYN, A. LEGROS, MUIRHEAD BONE, D. Y. CAMERON, HEDLEY FITTON, SIR CH. HOLROYD, AND A LARGE SELECTION FROM THE PUBLISHED ETCHINGS OF SIR FRANK SHORT, R.A. P.R.E.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(C. A. M. BARLOW, M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

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II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

OF

FINE ENGRAVINGS,

MOSTLY IN COLOUR,

AND

CHOICE MODERN ETCHINGS.

FIRST DAY'S SALE.

A FURTHER SELECTION CONSISTING OF FINE MEZZOTINTS,
ENGRAVED BY DAVID LUCAS, AFTER JOHN CONSTABLE, R.A.

AND

CHOICE ENGRAVINGS IN COLOUR.

MANY AFTER GEORGE MORLAND, FROM THE

Superb Collection of the late T. J. Barratt, Esq.

*of Bell Moor, Hampstead.**

PLATES FROM THE ENGLISH LANDSCAPE SCENERY,
AND OTHERS.

IN THE PORTFOLIO.

LOT		
1	EAST BERGHOLT, SUFFOLK, *second state*	1
2	SPRING, *brilliant proof before all letters*	1
3	AUTUMNAL SUNSET, *being before the alteration of the publication line*	1
4	NOON, *being before the alteration of the publication line*	1
5	RIVER STOUR, SUFFOLK, *first published state, having the title in open letters*	1

* A First Selection from the same famous Collection formed by the late T. J. BARRATT, Esq., was put up for Sale by Messrs. Sotheby, on July 31st, 1917, and realised £9,896.

6 SUMMER MORNING, *first published state, having the title in open letters* 1

7 SUMMER EVENING, *being before the alteration of the publication line* 1

8 A HEATH, *first published state, having the title in open letters on india paper* 1

9 Another impression, *brilliant proof before all letters* 1

10 A DELL, HELMINGHAM PARK, SUFFOLK, *brilliant proof before all letters* 1

11 YARMOUTH, NORFOLK, *being before the alterations of the publication line* 1

12 A SEA BEACH, *being before the alteration of the publication line* 1

13 MILL STREAM, *first published state having the title in open letters on india paper* 1

14 A LOCK ON THE STOUR, SUFFOLK, *first published state having the title in open letters, and the words "Co. of" faintly visible in the title* 1

15 OLD SARUM, *being before the quotation* 1

16 A SUMMERLAND, *brilliant proof before all letters, on india paper* 1

17 STOKE BY NEYLAND, SUFFOLK, *before the alteration of the publication line, on india paper* 1

18 A MILL, *brilliant proof before all letters* 1

19 WEYMOUTH BAY, DORSETSHIRE, *brilliant impression, with the title in open letters and before the alteration of the publication line, on india paper* 1

20 SUMMER AFTERNOON: AFTER A SHOWER, *before the alteration of the publication line* 1

21 THE GLEBE FARM, *first published state, having the title in open letters, on india paper* 1

22 HADLEIGH CASTLE, NEAR THE NORE, *first published state, having the title in open letters* 1

23 The same, *before the alteration of the publication line* 1

24 HAMPSTEAD HEATH, MIDDLESEX, *second state* 1

25 PORCH OF THE CHURCH AT EAST BERGHOLT, SUFFOLK, *first published state* 1

26 GILLINGHAM MILL, DORSETSHIRE, *brilliant proof before all letters* 1

27 SIR RICHARD STEELE'S COTTAGE, HAMPSTEAD ROAD, *first published state* 1

28 JACQUES AND THE WOUNDED STAG, *brilliant proof before all letters* 1

29 CORNFIELDS NEAR BRIGHTON, *brilliant proof before all letters* 1

30 STONEHENGE, *first published state* 1

31 WILLY LOTT'S HOUSE, *brilliant proof before all letters* 1

32 A COTTAGE IN A CORNFIELD, *first published state* 1

33 HAMPSTEAD HEATH: HARROW IN THE DISTANCE, *first published state* 1

34 FLATFORD MILL, *first published state* 1

35 CASTLE ACRE PRIORY, *brilliant early impression* 1

36 VIEW ON THE ORWELL, NEAR IPSWICH 1

37 WINDMILL NEAR COLCHESTER, *brilliant proof before all letters* 1

38 ARUNDEL MILL AND CASTLE, *brilliant proof before all letters* 1

39 A MILL, NEAR BRIGHTON, *first published state* 1

40 Another impression, *brilliant proof before all letters* 1

41 VIEW ON THE RIVER STOUR, *first published state* 1

42 HAMPSTEAD HEATH WITH BATHERS, *proof before all letters* 1

43 SALISBURY, *brilliant impression* 1

44 Another impression, *without letters* 1

45 OPENING OF WATERLOO BRIDGE, *brilliant proof before all letters* 1

46 Title-page of the "ENGLISH LANDSCAPE," signed by J. Constable, R.A. and David Lucas; also Paper Cover and Advertisement relating to the same work 3

47 TWO SOLANDER CASES, *whole bound green morocco, gold tooling and lettered* "ENGLISH LANDSCAPE, by John Constable, R.A., Nos. 1–20 and Nos. 21–40." 2

CHOICE ENGRAVINGS IN COLOUR, AFTER GEORGE MORLAND.

FRAMED.

48 THE FARMER'S VISIT TO HIS MARRIED DAUGHTER IN TOWN, by W. Bond; and THE VISIT RETURNED IN THE COUNTRY, by W. Nutter, a pair, *printed in colours, very fine* 2

49 PUSS IN FAVOUR, *oval, printed in colours* 1

50 THE SHEPHERD AND SHEPHERDESS WITH SHEEP, *printed in colours* 1

51 THE LUCKY SPORTSMAN, by F. D. Soiron, *printed in colours* 1

52 IDLENESS, by C. Knight, *oval, printed in colours* 1

53 THE FARMER'S STABLE, by W. Ward 1

54 SAILOR'S CONVERSATION, by W. Ward 1

55 COTTAGERS, by W. Ward, *in colours* 1

56 THE SPORTSMAN'S RETURN, by W. Ward, *in colours* 1

57 GIPSIES, by W. Ward, *in colours* 1

58 TRAVELLERS, by W. Ward, *in colours* 1

59 S. ARLENT EDWARDS. A VISIT TO THE BOARDING SCHOOL, *signed proof, printed in colours* 1

STIPPLE ENGRAVINGS AFTER DIFFERENT ARTISTS.

60 EUPHROSINE, by F. Bartolozzi, after G. Amiconi, *open-letter proof, printed in colours* 1

61 MRS. GUNN, THE BRIGHTON BATHING WOMAN, by W. Nutter, after J. Russell, *printed in colours* 1

SPORTING PRINTS.

AQUATINTS IN COLOURS.

62 FIRST OF SEPTEMBER, and FIRST OF OCTOBER, by G. Hunt, after S. J. E. Jones 2

63 PARTRIDGE SHOOTING and WOODCOCK SHOOTING, by Pyall, after S. J. E. Jones 2

64 S. HOWITT. SHOOTERS GOING OUT IN THE MORNING, by Clark and H. Merke; SNIPE SHOOTING, by J. Godby and H. Merke; GROUSE SHOOTING, by the same; DUCK SHOOTING, by the same; and RABBIT SHOOTING, by the same 5

65 S. Howitt. Grouse Shooting and Partridge Shooting, *published by Reeve* 3

66 S. Howitt. Woodcock Shooting; Pheasant Shooting; Grouse Shooting, and Looking for a Hare, set of four, *with engraved borders, published by Laurie & Whittle* 4

67 Woodcock Shooting, by S. J. E. Jones, *coloured lithograph* 1

68 Mail Coach, by F. C. Lewis, after J. L. Agasse 1

69 Cockney Stortsmen, by J. Gillray, set of four 4

Various Properties.

J. M. W. TURNER.

70 Calm (*R.* 44), *first state, probably a reproduction by Lupton*

71 The Life of George Morland, by F. W. Blagdon, containing nineteen coloured plates only out of twenty, and two in black, including Morland's Ass, by Malgo; An Ass Race, by Ward; A Mad Bull, by R. Dodd; The Cottage Sty, by E. Bell, large paper copy, *published by E. Orme*, 1806 1 *vol.*

FRAMED.

72 The Girl and Kitten, by F. Bartolozzi, after Sir J. Reynolds, *printed in colours, fine* 1

73 Governor Pownall, by R. Earlom, after Cotes, *first state, fine* 1

74 A Silhouette of a little Girl, *background in water-colours* 1

75 "Le Petit Conseil," by F. Janinet, after Lawrence, *printed in colours* 1

76 Vale of Aylesbury Steeplechase, by G. and C. Hunt, after F. C. Turner, set of four, *printed in colours, fine* 1

77 Morland's Woodman, by T. Williamson, after G. Morland, *printed in colours* 1

78 The Tea Garden, by F. D. Soiron, after G. Morland, *printed in colours, very fine* 1

79 "The Lass of Livingstone," and "How sweet's the Love that meets return," by T. Gaugain, after G. Morland, a pair 2

80 Mrs. Hammersley, by J. R. Smith, after H. D. Hamilton, *printed in colours* 1

81 African Hospitality, and The Slave Trade, by J. R. Smith, after G. Morland, the pair, *printed in colours* 2

82 Breaking the Ice, by W. Leney, after R. Westall, *printed in colours, fine* 1

In the Portfolio.

83 Views in Italy, by J. Hill, after R. Freebairn, *aquatints in colours, in original wrapper, but plate 2 missing*; and two other Engravings 3

84 Fifteen Views in England and Wales, after De Loutherbourg, *aquatints in colours, in a wrapper* 1

85 Views in St. Helena, by R. Havell, after G. H. Bellasis, *aquatints in colours, in original wrappers, but plate 1 missing* 1

86 View of Llanthony Abbey, by F. Jukes, after E. Dayes; Views of Elgin Cathedral, by F. J. Sarjent, after Walmsley; and Tarnaway Castle, by F. J. Sarjent, after Walmsley, *aquatints in colours* 4

87 View of Redbrook, on the River Wye; and View of the New Weir on the River Wye, by Jukes, after E. Dayes, *aquatints in colours* 2

88 View on the River Kenmare, near Killarney; View on the River Sheene, near Kenmare Island; and three other Views of Killarney, by Jukes, after Walmsley, *aquatints in colours* 5

89 View of Blackwater Bridge, co. Kerry; and View of Roughty Bridge, co. Kerry, by Jukes, after Walmsley, *aquatints in colours* 2

Framed.

90 Mrs. Hammersley, by J. R. Smith, after H. D. Hamilton, *printed in colours* 1

91 Sophia Western (Phœbe Hoppner), by J. R. Smith, after J. Hoppner 1

92 The Alpine Traveller, by S. W. Reynolds, after Northcote, *proof, fine* 1

93 Miss Monckton, by J. Jacobe, after Sir J. Reynolds 1

93A J. Ward, after G. Morland. A Boy employed in burning Weeds, *printed in colours* 1

No. 94.

No. 95.

No. 96.

No. 97.

CHOICE ENGRAVINGS IN COLOUR,

MAINLY AFTER GEORGE MORLAND,

The Property of A. E. Bellairs, Esq.

of Stone House, Forest Row, Sussex.

FRAMED.

94 BLIND-MAN'S BUFF, BY W. WARD, *printed in colours* 1
[*See* ILLUSTRATION.]

95 JUVENILE NAVIGATORS, BY W. WARD, *printed in colours* 1
[*See* ILLUSTRATION.]

96 CHILDREN BIRD-NESTING, BY W. WARD, *printed in colours* 1
[*See* ILLUSTRATION.]

97 CHILDREN NUTTING, BY E. DAYES, *printed in colours* 1
[*See* ILLUSTRATION.]

*** *The above Four Engravings are all in superb condition, with the titles and margins, very rare.*

JAMES WARD.

98 THE CITIZEN'S RETREAT, and SELLING RABBITS, by W. Ward, a pair, *both very beautifully printed in colours, and in fine condition with titles and margins* 2

G. MORLAND.

99 The Milk-maid and Cow-herd, by J. R. Smith, *in colours* 1

G. MORLAND.

100 A Sketch in oils for the subject of the preceding print, 17 *in.* *by* 22 *in.* 1

REMBRANDT.

101 REMBRANDT'S PEASANT GIRL, by W. Say, *finely printed in colours* 1

GEORGE MORLAND.

102 Selling Fish, by J. R. Smith, *in colours* 1

103 The Rustic Hovel, by E. Bell, *printed in colours* 1

104 The Last Litter, by W. Ward, *in colours* 1

JAMES WARD.

105 THE MOUSE'S PETITION, by W. Ward, *brilliant proof before all letters, with large margin* 1

106 Glass Picture, *in colours*—Charles I, by J. Faber, junr. 1

106A A Set of four Coursing Prints, by Reeve, after Wolstenholme, *printed in colours* 4

The Property of a Private Collector.

107 Paulus Aemilius, by F. Bartolozzi, after A. Kauffman, *proof before letters, in red* 1

108 Zeuxis composing the picture of Juno, by F. Bartolozzi, after A. Kauffman; and Tancred and Clorinda, by Bartolozzi, after Kauffman, *in red* 2

109 Lady Catherine Manners, by T. Gaugain, after Sir J. Reynolds, *printed in colours* 1

110 Virgil writing his Epitaph, and The Younger Pliny reproved, by Burke, after A. Kauffman, the pair, *printed in colours* 2

111 The Grecian Daughter, by F. Bartolozzi, *printed in colours* 1

112 Shepherdess of the Alps, by F. Bartolozzi, after A. Kauffman, *printed in colours* 1

113 King Henry II and the Fair Rosamond, and Jane Shore introduced to King Henry IV, by Bartolozzi, after A. Kauffman, a pair, *printed in colours* 2

114 "Hope," after Adam Buck, *printed in colours* 1

115 The Stormy Night, and The Morning after the Storm, by W. Ward, after Bigg, a pair, *printed in colours* 2

116 Miss Peel, by S. Cousins, after Lawrence, *printed in colours* 1

117 Master Lambton, by S. Cousins, after Lawrence, *printed in colours* 1

118 "Black Monday," or the Departure for School, and "Dulce Domum," or the Return from School, by J. Jones, after Bigg, a pair, *in colours* 2

119 The Benevolent Tar, and Maternal Enjoyment, by J. Young, after Stothard, a pair, *printed in colours* 2

120 Morland's Summer, by W. Barnard, *printed in colours* 2

121 A Tea Garden, by F. D. Soiron, after G. Morland, *in colours* 1

122 The Sportsman's Return, by Ward, after G. Morland, *printed in colours* 1

123 The Gipsies' Tent, by Grozer, after G. Morland, *open-letter proof, printed in colours* 1

124 Guinea Pigs, by T. Gaugain, after G. Morland, *printed in colours* 1

125 Boys Skating, by E. Scott, after G. Morland, *in colours* 1

126 A Farmer's Visit to his Married Daughter in Town, and The Visit Returned, by W. Bond, after G. Morland, a pair, *in colours* 2

SECOND DAY'S SALE.

CONSISTING PRINCIPALLY OF

CHOICE MODERN ETCHINGS.

THE

Property of the late H. Kingsford-Lethbridge, Esq.

of Wood, Okehampton.

(SOLD BY ORDER OF EXECUTORS.)

FRAMED.

D. Y. CAMERON.

LOT		
127	LOCHES (*Rinder*, 328), *second state*	1

P. HELLEU.

128	Portrait of Whistler	1
129	Portrait of a Lady	1
130	Portrait of a Lady with a muff	1
131	Portrait of a Lady, *printed in colours*	1
132	Portrait of a Lady with fur collar; and another, three-quarter length	2

SIR CHARLES HOLROYD.

133	Great End, Scawfell	1
134	Cyprus Trees, near Siena; and another	2

J. JACQUET.

135	"Vive l'Empereur," after Meissonier, *remarque proof*	1
136	The Portrait Painter, after Meissonier, *remarque proof*	1

F. LAGUILLERMIE.

137	A Lady of Quality, after Vandyck	1
138	Madame le Brun, *in an old carved wood frame*	1

J. B. PRATT.

139 Miss Byng, after Hoppner 1

140 The Misses Carteret Hardy, after Lawrence 1

SIR F. SEYMOUR HADEN.

141 Sunset on the Thames (*Harrington*, 93), *first state, unsigned* 1

SIR FRANK SHORT.

142 Diana and Endymion, *mezzotint*, after G. F. Watts (*Strange*, 138), *signed by artist and engraver* 1

143 Vessel in Distress off Yarmouth (*S.* 272), *mezzotint*, after J. M. W. Turner 1

144 Boats carrying out Anchors and Cables to Dutch Men-of-War (*S.* 278), *mezzotint*, after J. M. W. Turner 1

145 Sunrise o'er Whitby Scaur (*S.* 220), *aquatint* 1

J. M. WHISTLER (after).

146 Nocturne in Blue and Silver; and
The Music Lesson, *reproductions* 2

147 Miss Alexander; and
Portrait of Carlyle, *reproductions* 2

The Property of J. Hutchinson, Esq.

of 1, *Park Crescent, London, W.*

J. M. WHISTLER.

148 Limehouse (*W.* 37) 1

149 Billingsgate (*W.* 45), *apparently an intermediate state between Wedmore's first and second states* 1

SEYMOUR HADEN.

150 Sunset on the Thames (*H.* 93), *on vellum* 1

MUIRHEAD BONE.

151	Ayr Beach	1
152	Hampstead Heath (*D.* 199), *very early impression*	1
153	The Dogana, Venice, 1914	1
154	Distant Oxford (*D.* 195)	1

CH. JACQUET.

155	Shepherd tending Sheep	1

(In the Portfolio).

HERMAN A. WEBSTER.

156	Old Market, Marseilles	1

ERNEST LANDSEER, A.R.E.

157	The Crane	1
158	Paris in Construction, Sacré Cœur, Montmartre	1
159	Loch Torridon	1
160	Benares, No. 1	1
161	Benares, No. 2	1

A. P. THOMSON.

162	Old Houses, Guinaries, Portugal; and Street in Oporto	2
163	F. Igreja duy Remedias, Braga, Portugal	1

SIR FRANK SHORT, P.R.E.

164	Rye Pier: Evening, *aquatint* (*S.* 74)	1

MUIRHEAD BONE.

165	On the Y. Amsterdam, *dry point*	1
166	Ayr Prison (*D.* 179), *framed*	1
167	Zatteria, Venice, 1914	1
168	South Coast	1
169	Chiswick Mall	1
170	The Ballantrae Road (*D.* 212)	1

D. Y. CAMERON.

171 Nithsdale, 1913 1

172 Canal in Amsterdam (*R.* 127) 1

SIR SEYMOUR HADEN.

173 Breaking up the "Agamemnon," *first state, fine impression* 1

Various Properties.

MUIRHEAD BONE.

174 Genoa: Evening 1

J. M. WHISTLER.

175 The Menpes Children (*W.* 212) 1

In the Portfolio.

REMBRANDT VAN RIJN.

176 A Young Man meditating 1

A. ZORN.

177 The Swan 1

L. FLAMENG, after G. F. WATTS.

178 A modern Engraving—Death crowning Innocence, *framed* 1

F. BRANGWYN.

179 Porte de Gand (*F. A. S.* 63), *framed* 1

SIR SEYMOUR HADEN.

180 Kew Ait (*H.* 86), *first state* 1

J. M. WHISTLER.

181 The Landscape with the horse (*W.* 46), *second state* 1

M. BAUER.

182 Lady on a Donkey (*No.* 51) 1

A. ZORN.

183 The Swan 1

184 Prince Troubetskoy 1

SIR EDWARD BURNE JONES.

185 THE ADORATION

*** The original cartoons in four panels for the famous tapestry which was woven on the Morris looms at Merton Abbey for Exeter College, Oxford, and replicas for Eton College, Manchester Art School, etc. The design is by Burne Jones' hand, and the colour was applied at the Merton Abbey works by Dearle under Burne-Jones' direction. The cartoons were reproduced with slight alterations of colour and details in the famous Star of Bethlehem for the Birmingham Art Gallery (*See Bell, Edward Burne Jones pp.* 14, 65). *The four panels measure together* 8 *ft.* 8 *in. by* 13 *ft.*

MODERN ETCHINGS.

D. Y. CAMERON.

186 THE ROYAL SCOTTISH ACADEMY 1

187 Tewkesbury—Interior 1

188 Amboise (*P.* 352), *unsigned* 1

The Property of a Collector.

(SOLD BY ORDER OF THE EXECUTORS.)

189 Souvenir d'Italie, by Corot 1

190 Near Amsterdam; Au bord du Vecht; and two others, by C. N. Storm Van's Gravesande 4

191 At Purfleet; Fulham; Twickenham Church; and three others, by Seymour Haden 6

192 Mill at Montmartre, by Vallon; Promenade Aimée de Talma, by Michelin; and two others, by C. Daubigny 4

193 Promenade Aimée de Talma, by Michelin; and twelve others, by Appian 13

194 Rade de Bordeaux; A Neuilly; and eight others, by M. Lalanne 10

195 Woman's Head, by A. Geddes; and Reading the Will, by Sir David Wilkie 2

The Property of Lieut. W. Strang-Watkins,

of Shotton Hall, Shropshire,

CONSISTING PRINCIPALLY OF

MODERN ETCHINGS.

FRAMED.

A. ZORN.

196	An Old Soldier	1	

D. S. MACLAUGHLAN.

197	Low Tide	1	

HEDLEY FITTON.

198	Dumfries	1	
199	The Church of the Three Kings	1	
200	St. Martin's Church	1	
201	St. Bartholomew the Great	1	
202	La Tour de l'Horloge, Tours	1	

SIR FRANK SHORT, R.A.

203	The Breaking-up of the Great Eastern, No. 1 (120)	1	
204	Overyssel, Deventer (*S.* 166)	1	

A. AFFLECK.

205	Dordrecht	1	
206	Amsterdam	1	

E. M. SYNGE.

207	The South Transept, St. Mark's, Venice	1	
208	Avila Cathedral	1	

F. BRANGWYN, A.R.A.

209	Meat Market at Bruges	1	

A. LEGROS.

210	La Géographe, *early impression on Japanese paper, unsigned*	1	
211	L'Homme au Forge	1	

MINNA BOLINGBROKE

212 Dans la Cour ; and

SIR CHAS. HOLROYD

Nymphs by the Sea 2

CHAS. T. WATSON.

213 Nôtre Dame, St. Lô
S. Riquier ; and

F. BURRIDGE.

Lancaster 3

D. Y. CAMERON.

214 An Egyptian Mirror 1

F. BURRIDGE.

215 Wisht Weather
Traeth Bach 2

W. T. WYLLIE.

216 Portsmouth ; and another 2

217 How the Fleet comes Home ; and another impression of the same 2

218 Plymouth ; and two others 3

MACBETH-RAEBURN.

219 St. Paul's from the Surrey Side
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